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AND
SATYENDRANATH BHADRA, M.A.

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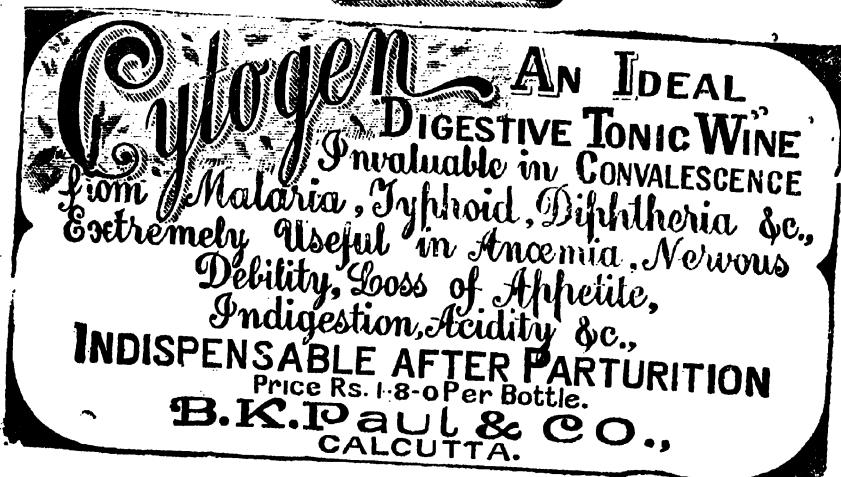
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প্রকাশিত হইয়াছে। মূল্য দ্বই টাকা চারি আনা।

তাহার অস্যান্ত প্রচারণা—

গুরু (উপন্যাস) মূল্য ২।

অধিক সংস্কার (চাইটি বড় গজ) মূল্য ১।

বিভৌর পক্ষে (গজ সুষটি) মূল্য ।।।

প্রকাশন—এম. পি. সুরকার এন সল, ১০। ২। এ. হারিসন রোড, কলিকাতা এবং
 ওড়িসাম চট্টোপাধ্যায় এন সল, ২০তাঙ্গ, কর্ণওয়ালিস ট্রাইট, কলিকাতা।

পল্লিশ্বামী।

সাহিত্য, কবিতা, শিল্প, স্বাস্থ্য ও সমবায় সম্পর্কিত
সচিত্ত মাসিকপত্র ও **সংবাদ**
 বৈশাখ হইতে বর্ষারণ্ত হইয়াছে।

স্বৰ্বিধ্যাত সাহিত্যিক ও বিশেষজ্ঞ লেখকগণের প্রবন্ধ সম্পদে অনন্ত।

“বিজ্ঞপুরের ইতিহাস,” “গৰুশমণি,” “লক্ষ্যণধে” প্রভৃতি প্রণেতা ধ্যানমারা লেখক—**শ্রী শ্রীযুক্ত শ্রোগেন্দ্রনাথ**

ও অন্তর্ভুক্ত মহাশয়ের উপন্যাস “শুভভুক্তলা” লোকে হইতে প্রকাশিত হইতেছে।

“অর্পিসংকোষ” “গুরু,” “যেবনাম” প্রভৃতি প্রণেতা—বজ্জ-উপন্যাস-জগতে শুগান্তরকারী লেখক
 ডাক্তার **শ্রী শ্রীযুক্ত নলকুমার পাত্র** সেন শুণ্ঠ, এম. এ. ডি. এল, মহাশয়ের অপূর্ব উপন্যাস
 “কাটার-মুল” প্রাবণ হইতে প্রকাশিত হইতেছে।

পল্লিশ্বামী কর্তৃতৈ বে সকল লেখক ও লেখিকা এবং পিশেবজগণ

০ লেখনী ধারণ করিয়াছেন তাহাদের মধ্যে কয়েকটির নাম।

শ্রীমতী শক্তিশ্রী রায়, শ্রীযুক্ত কালিনদাস রায় পি. এ., কবিশ্বেত্র, শ্রীযুক্ত কুমুদবজ্জন বর্মিল বি. এ., শ্রীযুক্ত
 প্রিপতিপ্রসূত বোৰ বি. এ., শ্রীযুক্ত আনন্দজোহ মুখোপাধ্যায় কণিশুগাকুর বি. এ. শ্রীযুক্ত বসন্তকুমার চট্টোপাধ্যায় এম. এ.,
 তাবাতকানন্দি, শ্রীযুক্ত বৰেশচন্দ্র বসু এম.এ., শ্রীযুক্ত সুবেশানন্দ ভট্টাচার্য বি. এ., শ্রীযুক্ত বিশপতি চৌধুরী, শ্রীযুক্ত
 বিজয়কুমার দেৱ, শ্রীযুক্ত কৌরোগুপ্ত প্রসাদ বিষ্ণুপিনোদ এম.এ., শ্রীযুক্ত কীলতি কাব্যজীৰ্ণ, শ্রীযুক্ত দক্ষিণাবৰ্জন বিজ
 মহুবদার, শ্রীযুক্ত কালীগুৰ বিজ এম.এ. বি.এল., অধ্যাপক শ্রীযুক্ত পরিষলকুমার দেৱ এম.এ., ও শ্রীযুক্ত উমেশচন্দ্র
 ভট্টাচার্য এম.এ., অধ্যাপক শ্রীযুক্ত মেগালচন্দ্র চক্ৰবৰ্তী এম.এ. শ্রীযুক্ত দৈৰ্ঘ্যচন্দ্র শহ এফ. আর. এইচ. এল.,
 অধ্যাপক শ্রীযুক্ত বিশুভূষণ সত এম.এ., শ্রীযুক্ত বাখিনীমোহন দেৱ বি.এ., অধ্যাপক শ্রীযুক্ত পুরোজ্জীৱন চক্ৰবৰ্তী
 এম.এ. শ্রীযুক্ত মুরেজ্জুমোহন ভট্টাচার্য ভাগবৎশাস্ত্রী কাব্যব্যাকুলণ-সাংখ্য-পুরাণভীৰ্ণ, শ্রীযুক্ত অক্ষয়কুমার
 মহুবদার এম.এ., বি.এল., শ্রীযুক্ত বিজিমচন্দ্র ভট্টাচার্য কাব্যজীৰ্ণ কাব্যব্যাকুলণ জ্যোতিশিক্ষাত্ম, ডাক্তার শ্রীযুক্ত অক্ষয়-
 কুমার সকার এম.বি., ডি. পি. এইচ., ডাক্তার শ্রীযুক্ত মুরেজ্জুমোহন রায়, এম., বি., ডি. পি. এইচ., শ্রীযুক্ত কেোৱা-
 মাখ মহুবদার প্রভৃতি।

আজই পত্র লিখিকা প্রাপ্তক হউল।

বার্ষিক মূল্য সত্ত্বা—৩০/০ আনা। প্রকাশন—পল্লিশ্বামী-কার্যালয়, মহাশয়ে।

পাঠের ৩ উপহারের সর্বোকৃষ্ণ পুস্তক ।

মুক ও বধির বিষ্টালয়ের শিক্ষক

শ্রীযুক্ত রেবতৌমোহন সেন প্রণীত

অন্ন-দুর্যোগ-ক্ষতি

বিতৌর সংক্ষরণ—মূল্য ১।।। টাকা ।

করেক্ষণালি বহুবর্ণের চিত্র কৃতিত । বেগুণি রংএর সাটীন কাপড় অনোন্ধ প্যাড বীধাই—তহপরি একধানি তিন রংএর চিত্র পরিশোভিত । বাঙালি আবাস উপহার দিবার এমন সরল সুন্দর সুন্দর পুস্তক আৰ একধানিও মতোলৌকী আর্যনারীগণের চিৰপৃষ্য আদৰ্শ কাহিনো । বাল-বৃন্দ-বণিতা সকলেৱই নিষ্য পাঠ্য ।

রায় সাহেব শ্রীযুক্ত দীনেশ চন্দ্ৰ সেন বি, এ সম্পাদিত

(বঙ্গদেশের ডি঱েক্টাৱ বাহাদুৱ কৰ্তৃক স্থুলসমূহেৱ আইজ ও লাইত্ৰেৱ জন্য অনুমোদিত এবং কলিকাতা ইউনিভার্সিটী কৰ্তৃক মহিলাদিগণেৱ পাঠ্য নিৰ্দিষ্ট ।)

কাশীদাসী মহাভাৰত ৫ম সংক্ষৰণ (সচিত্র) মূল্য ৬

কৃত্তিবাসী রামায়ণ ৩য় সংক্ষৰণ (সচিত্র) মূল্য ৪।

আধাল-বৃন্দ-বণিতাৰ চিৰসমাহৃত—বাঙালী জীবনেৱ চিৰমধুমৰ—চিৰ নথীৰ রূপ কথা ।

ভূতপূর্ব শিশু সম্পাদক শ্রীসত্যচৱণ চক্ৰবৰ্তী প্রণীত ।

ঠাকুৱামাৰ ঝোলা বা বাঙালীৰ রূপকথা

যেমন সুন্দৱ কাগজ—তেমন সুন্দৱ নিচুল ছাপা—তেমনি সুন্দৱ বক্তবকে বাঁধা আবাৱ তেমনি সুন্দৱ
সুন্দৱ বাণি বাণি ছবিতে ভৱা । ২য় সংক্ষৰণ মূল্য এক টাকা চাৰি আন! মাত্ৰ ।

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অধ্যাপক শ্রীযুক্ত জলিত কুমাৰ বচ্চোপাধ্যায় বিদ্যাপ্ৰয়োগ এবং, এ যোগায় বলেন— "...ইহাতে আশৈশ্বৰ
পৰিচিত সুৰোহাসী-ছুৱোহাসীৰ কথা, ডাইনী রাঙ্কসীৰ কথা,...পিঠে গাছেৱ কথা ত আছেই আবাৱ পুস্তকৰাৰ,
শৰ্ষৰাণী প্ৰচৃতি সুকোমল নামেৱ ও ততোধিক সুকোমল প্ৰকৃতিৰ নামকনামিকাৰ কথা সৱল তাৰাৱ, সুন্দৱ
তক্ষণে, কলমাৰ ভূলিকায় কবিতেৱ উজ্জলবৰ্ণে বৰ্ণিত হইয়াছে.....।"

সত্য বাবুৰ নৃতন পুস্তক—অভিনব শিশু উপন্যাস

মূল্য ৫।।।

দগোৰাট

[মূল্য ৫।।।

ছেলেমেদেৱ সম্পূৰ্ণ উপৰোক্ষী কৱিয়া লিখিত-প্ৰকৃতত কৰ্মবৌৱেৱ অসৌকক কাহিনো । একপ ছেলেমেদেৱ
উপকাস আৱ বাহিৱ হৱ নাই ।

ঠট্টাচাৰ্য এত্ত্ব

৬৫৮ কলেজটীট, কলিকাতা ।

ঠট্টাচাৰ্য এত্ত্ব

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Dr. Brajendra Nath Seal, (George V Professor of Philosophy, Calcutta University) writes :—“I have read with great pleasure Mr. Nagendra Nath Majumdar’s “History of Education in Ancient India.” As a clear and interesting account of the ideals and practices of the Ancient and Mediæval Hindus in the sphere of Education, it is eminently suited to serve as an introduction to the study of the subject.



শক্তি শিশুদলের কারখানা—আমীরাগ বোড। হেড আক্সি—গুটুয়াটুলী প্রেস, ঢাকা।
 কলিকাতা ভাস্ক—১২২৮ বিডন ট্রুট। বড়বাজার ভাস্ক—২২৭৮ হেরিসন বোড (হাওরা পুলের নিকট)
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 ১১১০ বশারোড কলিকাতা। বক্সপুরভাস্ক—বক্সপুর। বেনারস ভাস্ক—১২ দশাব্দমধ্য থাট।

আক্ষুচিক্ষেত্রের পুনরুদ্ধারের জন্য ১৩০৮ সলে প্রতিষ্ঠিত।
 বিশুক চ্যবমাণী—৭ সেব। লাহুর—১০ কোট। বহুবের মনী—১০ খিল।
 (এক দিনে দশ নিক্ষে আরোগ্য)। (মালীবা, পঞ্চাশ প্রক্তি সর্ববিধ মহোবথ)।

গুরুত্বপূর্ণ শুভ—৪ সেব।

বশন গংকারচূর্ণ—৫০ কোট।

(সর্ববিধ দস্তরোগের মহোবথ)।

অমৃতারিষ্ট—১০ আমা খিল।

কারদেব শুভ—১২ সেব।

(সর্ববিধ দস্তরোগের মহোবথ)।

(যালেরিয়া, পীষা বক্তুন্যুক্ত ও

বেদাশুভি বৰ্জক ও ছাত্রগণের সহায়।

সারিবিজ্ঞারিষ্ট ৩ সেব।

(যালেরিয়া, পীষা বক্তুন্যুক্ত ও

বাচুষুভি—৬ সেব।

(বক্ষদুষ্টি বাত বেদমার মহোবথ)।

সর্ববিধ অর্দের অযোগ্য মহোবথ)

পত্র লিখিদেলো আমুর্বেদ চিকিৎসা সম্বলিত শক্তি বা কর্মযোগ বিনামূল্যে পাওবেন।

অধ্যক্ষ—শ্রীমথুরামোহন চক্ৰবৰ্জী বি. এ,
 হিন্দুকেবিষ্ট এবং রোমাইল হাইকুলের কৃতগুর্ব হেত মাটোৱ

It is requested that all articles intended for publication may be sent to Professor S. N Bhadra, Nyabazar, Dacca.

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THE DACCA REVIEW.

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No. 1.

THE GREAT WALL AND THE THOUSAND BUDDHAS.

A hundred years ago, as we were reminded in these columns the other day, archaeology and scholarship were opening up, by brilliant guess and patient labour, the buried world of ancient Egypt. Monuments, tombs, and inscriptions, scrutinized side by side, yielded up their history. Egyptian art has now long been recognized as equally worthy of study with the art of Greece. But we were reminded, too, that scholars and dilettanti were loth at first to acknowledge his claims. To them the only antiquities that seemed to have any claim on modern culture were the antiquities of Greece and Rome. What would those polite circles have said if they had been asked to bestow serious attention and

study on the antiquities of Central Asia ? Other sands than those of Egypt have in this twentieth century given up their secrets ; and again we are confronted by a whole new world of forgotten history which opens before our eyes. What associations had Central Asia to our mind that were not remote, unfriendly and barbarous ? Hordes of fierce nomads wandering great deserts ; what history could these have that was of the smallest interest to ourselves, save in so far as their waves of horsemen had once flowed over into Europe, ravaging and destroying ? And yet it is from these deserts that explorers and excavators have brought back relics of a vanished civilization, recovered in perfect freshness from those bleak and blowing sands, which are of singular interest to every mind that cares for human history ; which bring a new illumination to the study of art and the study of religion ; which have revealed two hitherto unknown Indo-European languages, nearer

it is said than Sanskrit to Greek and Latin ; and which have the perennial fascination of showing us the confluence and interaction of three great civilizations, India, China and Greece.

With these discoveries will always be associated the name of Sir Aurel Stein. He has now made three great expeditions into these desert regions ; and let us first pay homage to the intrepidity tenacity and enthusiasm which have carried him through such enormous journeys in face of continual hardship, acute discomfort, and frequent danger. If it were only for his record as a traveller and his services to geographical science Sir Aurel's name would stand high in the history of exploration ; but we must confine ourselves here to his archaeological achievements and the recovered treasures which have made his expeditions so memorable and so fruitful of result. The first expedition was made in 1900-1 and was described in the volume of "Sand-buried Cities" (1903), followed by the detailed report, "Ancient Khotan" (1907). The second expedition, far more extensive and important in its results, was made in 1906-8. A personal account of this was given in the two volumes, published in 1912, called "Ruins of Desert Cathay." But for the detailed report, to which a score of special students from all Europe have contributed—for no single scholar could deal adequately with half the material and the problems involved—we have had to wait till now. It was worth waiting

for. The five massive volumes * before us are a truly magnificent production ; they do honour alike to the authorities of the India Office, whose enlightened liberality has made the publication possible, and to the Oxford University Press, which has carried out the work.

But above all we must admire the prodigious industry and patience of the author, and the arts of persuasion by which he has prevailed on so many eminent scholars to supplement his own stores of erudition by their many-sided labours. One volume is devoted to plates, a number of which are given in colour. Another volume contains only maps. The remaining three form the body of the work. Successive chapters deal with each site explored and are followed in each case by a detailed and descriptive list of the objects found, all the more necessary now that the collection has been divided between the British Museum and the new Museum at Delhi.

"Serindia" is the compendious and happily chosen name which Sir Aurel has given to the whole work. It is a term new to English though already current among French scholars ; and it indicates as no other word could do, the scope of the journey and the region traversed—

the vast drainageless belt between the Pamirs in the West and the Pacific

* SERINDIA : Detailed Report of Explorations in Central Asia and Westernmost China. By AUREL STEIN. Five Volumes. (Oxford : Clarendon Press. London ; Milford. £12 12s. net.)

watershed in the east which for close on a thousand years formed the special meeting-ground of Chinese civilization, introduced by trade and political penetration, and of Indian culture, propagated by Buddhism.

The journey of the thousand miles on foot or on horseback was to occupy more than two and a half years and was to take the traveller from the Hindu Kush valleys to the Western frontier of China proper.

India and China are the two great formative influences on the past history of this region ; but there is also Greece, as we have already mentioned, not to speak of Persia. What exactly was the part played by Hellenism in this interaction of fluid forces ? It was not a faith, moulding the minds of men, nor a culture impressed on daily life ; it was a tradition of art, filtered through kingdoms of the Near East, and leaving its vestiges now in images of Greek god or goddess stamped on the clay seals of letters preserved under the dry sand, now in motives of ornament such as are found in the early bronze mirrors of China itself, but above all contributing the basic element for those sculptures of Gandhara which, developed under the stress of Indian religious ideals, created the formula for Buddhist art which was to persist through centuries in China and Japan, even to our own day. Yet it was one of the surprises among Sir Aurel Stein's discoveries that in the desert site of Miran close on the confines of

China, the frescoes covering the walls of a Buddhist shrine should reveal, not a mere trace of borrowed Greek forms, nor a mixed style like that of Gandhara, but the handiwork of a Hellenistic painter in a style that we might expect to meet on the shores of the Mediterranean.

At the very outset of the long journey we find Sir Aurel, as he rides along the Talash Valley, alert to note the physical features of the scene of one of Alexander's mountain campaigns, and deciding that the broad military road which he was travelling had seen the Macedonian columns pass by on their way to India. Linguistic and ethnographical clues are also employed for the identification of places mentioned by Alexander's historians. But soon the traveller is on the look-out for vestiges of a very different kind from those of the conqueror from Greece ; he is tracing the footsteps of the Chinese pilgrims, solitary wayfarers, led across fearful deserts to seek the holy places of the Buddha in his native land. And at once we are brought into touch with two great movements which have been momentous in the history of mankind—the marvellous march of Alexander into India, and that other progress out of India to the remoter East, the victorious journey of the Buddhist faith. It is on the track of missionary Buddhism that Sir Aurel Stein's expedition moves ; and it is to the student of Buddhism and Buddhist art, transformed as

they were by various influences on their passage from India to China, that the discoveries recorded in "Serindia" afford the richest store of new material. But how many clues of other interest are picked up by the way ! How it moves the imagination to read the page on which Sir Aurel describes the finding at the desert site of Lou-lan of a bale of yellow silk, tightly rolled and unused just as it lay when it was first dropped and forgotten by some trader on its way from China to Imperial Rome. Covered up with a light layer of drift sand, it had become so dry and brittle that when lifted it broke in two. But the romance of discovery is not enough for the archaeologist : he measures the silk, and notes the dimensions. The probability is that the width is the regular width of the silk exported in the early centuries of our era ; but can it be proved ? Yes ; for a few months afterwards Sir Aurel, exploring the ruined watch-stations of a part of the Great Wall of China, finds in the *dibris* a strip of silk precisely inscribed with its place of origin, width, length, weight, weight and value. This strip can be proved to date from about the end of the first century A. D. But what exactly was the Chinese inch of that period ? The ruins of the Wall again supply the information in the form of two wooden measures ; and from these we learn that the bale found at the Lou-lan site was of the same width, though presumably it is of later date. It may seem an in-

significant fact to have established ; but one never knows, in archaeology, what fact is not going to prove just the one wanted link in some chain of evidence. And in the mass of discoveries recorded and illustrated in these volumes later students will surely find clues of precious value.

The bale of silk would indicate, if it were not known already, that the settlement where it was found owed its existence to the great trade route across Asia from China to the Levant, which was to make possible the missionary march of Buddhism eastwards. A chain of oasis-settlements was necessary for the caravans in moving across the vast desert country, where the gradual desication of the climate has dried up a great inland sea and choked the rivers with sand. In prehistoric time the desert was inhabited, for Sir Aurel Stein discovered neolithic implements and pottery in its solitudes. Some centuries B. C., when the country was penetrated by Indian civilization, there were flourishing settlements along the river beds ; fields and orchards were watered by a system of canals. But like an ocean the invading sand crept closer ; the labours of irrigation were gradually defeated ; and one by one, at various dates in the early centuries of our era, towns and orchards were abandoned. Only a few great oases remained, and between them was a waste passable for pilgrims, troops and traders, but dreaded by all and with good reason.

The terror of superstitious imagination added to its natural horrors. Sir Aurel rode in the tracks of two famous travellers, the Chinese pilgrim Hsuan-Tsang and the Venetian Marco Polo. Each of these has left a description of the desert; and as it was in the eighth century and in the thirteenth so it is to-day. Hsuan-Tsang notes how the sands are always moving, according as the wind piles or scatters them; how there are no tracks, and nothing to go by; "so travellers collect the bones of animals left behind to serve as road-mark." He tells how when the hot winds rise, men and animals lose their senses; they hear singing and wailing; while looking and listening, one becomes stupefied and unable to direct oneself. This he attributes, like other Chinese travellers, to the lures of evil spirits. And Marco Polo has the same belief. He tells how if a traveller lags behind his company at night he will hear spirits talking; sometimes they will call him by name, and he follows the voice and is lost. Phantasmal music, too, they hear, and the sound of drums. But the plain realities of a journey through this desert, with its indistinguishable mounds of wind-bitten sand, are intimidating enough. "Not a thing to eat is found on it"; but water, often brackish, is found at intervals, and this makes the crossing practicable. At the various oases are settlements, some still inhabited, or revived in recent times, others long ago abandoned. Whether the failure of

irrigation was in all cases the cause of these being deserted, or political conditions, is a question which Sir Aurel Stein discusses; and he inclines to think that the causes were more complex than has been generally thought. The lateral shifting of the course of rivers, frequent in country of this character—the Oxus is a notable instance—may sometimes have made a site impossible. The forsaken settlements have all yielded relics of interest.

In the second century B.C. the Chinese Empire made a great forward movement westward. After an interval of some centuries during which its dominions and influence receded, another great movement of expansion was made by the T'ang Empire, and Chinese ascendancy re-established over the "Western Region." Of the former of these movements there is a monument, forgotten and undiscovered till Sir Aurel traced its remains, in an extension westward of the great frontier Wall built by the Han Emperor, Wu Ti, a century before Christ, to guard the lines of communication between China and the newly-acquired dominions from incursions of the Huns. The account of the first recognition of the remains of watch-towers, and the subsequent tracing of the wall for over 140 miles and the searching of its towers and stations, forms a fascinating chapter of exploration. The Jade Gate, famous in Chinese poetry and story, named after the most precious of imports from the West, was

identified. The litter of guard rooms—fragments of letters, accounts orders of the day—was collected. Sir Aurel's careful measurements and observation on the spot enable us to make a mental reconstruction of the Wall; and the labours of the famous sinologue, Edouard Chavannes, enable us to repeople it with its soldiers, to see them at their daily tasks and even to look into their minds.

At intervals behind the Wall stood tall watch-towers, each with its little garrison, armed with crossbows and swords. It was their duty, on the alarm of a barbarian raid, to kindle a fire on the tower; in daytime a fire of smoky fuel at night a fire of clear flame. From tower to tower the signal was repeated, and everywhere along the wall the guard stood to arms. The War Office, zealous for economy, sends orders forbidding the waste of fuel. An officer is reprimanded, or accuse himself, for neglecting to light the fire. We know where the soldiers at this or that station came from—some were recruited in the district, others were convicts from Chinese provinces—and what their pay was, and the “fatigues” they had to do in turn. For they were not only soldiers, they were military colonists; and part of their duty was to grow corn for the victualling of the Embassies and missions which passed along the Wall towards Yarkand and the Oxus. It was a hard life on this desolate frontier. Fragments of letters found lying in the sand illuminate as by flashes the days of

tedium and hardship. This is a wretched country and I have no news to send.” The writer tries to console himself by hoping that his correspondent is bringing up his children “with due severity.” What amused the soldiers’ leisure? Magic and divination, we find, were practised. Some pored over school-books, trying to keep up their education. Books of medicine were consulted. But it is an atmosphere of solitude and sadness that these relics exhale; the fragments of letters are full of the pain of separation.

M. Chavannes, who edited these documents in a separate publication issued by the Oxford Press in 1913, emphasized their importance as being the eldest specimens of Chinese writing known (98 B. C. is the earliest of the dates they bear); but he also points out that if we want to realize what this frontier Wall meant to the soldiers and common folk liable to be impressed for service on it, we must turn to later poetry; there we hear echoing the cry of the human misery out of which was built the Great Wall and the schemes of conquest and political penetration which projected it westward, and which history makes so imposing. The T'ang poems make us feel the shiver that ran through the new recruit as he passed under the Jade Gate and met the wind that blew over the desolate sands, and saw for the first time the savage country into which so many had gone and whence so few came back. One poem pictures the company of five

thousand strong men going eagerly to the war, confident of victory, clothed in furs against the bitter winter. "Alas ! the bones scattered along the river banks are still men that appear in dreams to their loved ones." Another shows us the spent veteran on his starved horse returning from a lifetime of campaigns with all his possessions—his sword ; and another recounts the return home, at eighty, of the soldier who went out as a youth of fifteen ; he finds only a ruin, overgrown with weeds. And all through this poetry, for which the Wall is haunted by the desolate ghosts of those condemned to build it, we divine the deep disgust of a race devoted to the arts of peace with the savagery of the Huns, "whose husbandry is carnage and whose only harvest is the white bones on the fields of yellow sand," and with war itself.

But even the romance of this frontier Wall, with the very human documents littered about its ruins, yields to the romance of the Caves of the Thousand Buddhas. Few more wonderful discoveries have been made by any archaeologist than that of the hidden vault, crammed with manuscripts and paintings, whose secret had been kept for some nine centuries, in the rock-hewn shrines near Tun-huang. The splendour of the treasures acquired by Sir Aurel with such patient efforts of persuasion from the self-appointed guardian of the shrine did not burst at once upon his eyes. The paintings were all crumpled up in

bundles of brittle silk, for they had been used to make a level floor for the thousands of manuscripts piled above them ; and it was not till they had been unpacked and gradually opened and cleaned—a work of years—in London that the full extent and significance of this find of early Buddhist art were revealed. And the manuscripts, marvellously preserved as they were, as anyone can see to-day from the specimens exhibited in the King's Library in the British Museum, awaited the deciphering of palaeographers versed in Chinese, Sanskrit, Turki, Tibetan and other languages. Among them were found the earliest woodcuts in the world, and the oldest specimen of printing known to exist. One or two Manichaean fragments remind us that the Manichaean religion once flourished in these regions, though these remains are strangely few compared with the remarkable frescoes and manuscripts discovered at Turfan—north-west across the desert—by Von Le Coq, and now at Berlin. Manichæanism has been generally regarded in the West only as a heresy in the history of Christianity, but its Persian founder Manes set out to found an eclectic world-religion, and his followers lived in Turkestan side by side with Buddhists and with Christians. The vast majority of the Tun-huang manuscripts are of course Buddhist. So too with the paintings. The discovery of these pictures marks an epoch in the study of Buddhist art. It will be long before the full

results of their examination have been worked out. But much is clear already. For the thorough examinations of the paintings the services were secured of Raphael Petrucci, a man of many-sided gifts and attainments who added a knowledge of Chinese to an intimate familiarity with Oriental, and especially Buddhist, art. The death, during the war, of both Chavannes and Petrucci, friends and collaborators, in the prime of life, within a few months of each of other, has been a tragic loss to scholarship. Petrucci left his work unfinished; but the essays he had completed are printed in the third volume of "Serindia" and are full of interesting matter.

What gives a special importance to the Tun-huang paintings is the fact that they include, among much that has affinity with the local schools of Buddhist art found at other sites in Turkestan, a number of paintings which remind us strongly of the early Buddhist pictures of Japan. The best of these are of singular beauty. Owing to the decay of Buddhism in China and to infinite destruction, scarcely anything remains of the great Buddhist art which we know to have flourished in the T'ang period (seventh to tenth centuries A. D.) and which formed the models for the early Japanese masters. But here at last we find a missing link, and see how the Chinese genius moulded to its use the material derived from India through Turkestan, and made of Buddhist art a new and majestic tradition. Petrucci underlines

the remarkable fact that in the treatment of the Buddha legend, costumes, types, and architecture have all been translated bodily into Chinese form. It is otherwise with the pictures of Bodhisattvas and with the many large representations of the Western Paradise, in which the Indian formula and imagery are reverentially preserved, though the artistic idiom is Chinese. Some of these pictures are dated with dates of the ninth and tenth centuries. Two, it has recently been discovered—too recently for the fact to be recorded in these volumes—are signed with the artist's name. In many cases donors are portrayed below the subject of the picture, just as in European altarpieces, and inscriptions, of which Petrucci gives interpretations, tell us something about them. The evidence of the costume is valuable for its bearing on the history of secular Chinese art. Some of Petrucci's conclusions and speculations are no doubt debatable. We do not quite understand his grounds for classing certain of the pictures as "Sino-Tibetan." Tibet was the ruling power in Tun-huang during the tenth century and intervals earlier. But it does not follow that if a painting bears a Tibetan inscription it has necessarily a Tibetan element in its art. The whole question of Tibetan art is obscure and enigmatic. We cannot tell how much of indigenous artistic power there was in that country. Sir Aurel Stein discovered at Tun-huang one painting at least which is in the

well-marked style familiar from the main specimen brought from Tibet in recent years. But how was this style formed? What is the relation of this painting to Chinese Buddhist art? That is a problem of which we can only guess the solution. But it does not seem likely that Tibetan art could have contributed anything of importance to the formation of the great Chinese tradition of Buddhist painting; rather we should conjecture that the influence was all the other way. However, these and other points are for future study; and we lament the loss of Petrucci, who would have been so eager to debate them and who was so brilliant a pioneer in the field.

One cannot leave the Tun-huang treasures without mention of the marvellous specimens of embroidery and textile fabrics found in the Caves. One of these is a magnificent picture executed in embroidery, representing Buddha standing between saints with flying angels above. The figures are lifesize; the fine colours of the silk are perfectly fresh; the whole creates a deep impression of majesty and stillness. Comparison of the costume of the donors with those of other pictures gives Sir Aurel ground for dating this embroidery as early as the eighth century. The textiles are mostly fragments, bits cut from actual garments probably, and used as votive offerings. The designs on these textiles are generally Chinese, but a number are of the type associated with the art of Persia under the Sassanian dynasty; in which pairs of

confronted animals or birds are a favourite motive. And again our thoughts turn to Japan; for in the Sho-so-in at Nara, the eldest museum in the world, where all the belongings of an emperor of the eighth century are preserved to this day, we find patterns closely agreeing in type with these, and the same admixture of designs from Western Asia, just as we also find musical instruments of the most exquisite workmanship exactly as they are depicted in the Tun-huang pictures of Paradise. It was from the interior of China that these figured silks came; they were not a local production; and some at least of the paintings we may assume to be the work of no local and provincial school but by Chinese artists of the great school of Tang, which transmitted its models to Japan.

For the study of Chinese art, then, the Tun-huang paintings provide documents of an importance altogether superior to that of the remains of Buddhist art found at the other Turkestan sites by various European and Japanese expeditions. Nor are they less illuminative for the study of Buddhism itself. That religion had indeed been transformed in its passage across Central Asia from the doctrine preached by Sakyamuni. Deliverance for the individual soul from the chain of causation by means of right thinking and right behaviour has given place to the idea of universal salvation and to the worship of the Bodhisattvas, those beings who renounce the final bliss of Buddha-hood which they have earned

till the deliverance of the whole world has been accomplished. Sakyamuni Buddha was not the only Buddha ; other Buddhas also, some of whom may have been adopted from the beliefs or legends of the many races with which the faith had come in contact outside India, receive the prayers of the devout. It is above all Amitabha, the Impersonal Buddha, who is the object of popular devotion. He presides over the Paradise of the West, the Pure Land, into which the souls of the pious may be born, there to rest in bliss for a long age. And so the typical "altarpiece" of the Tun-huang pictures present in various forms, either comparatively simple or immensely elaborate, this Paradise of dream. Pavilions rise from the waters of a lotus-lake, and we see the infant souls enclosed within the lotus-buds or floating on the air towards the assemblage of beatified beings who people the pavilions and the terraces, listening to the concert of angelic musicians who occupy the central space, underneath the dominating presence of the presiding Buddha. Japanese art had made us familiar with these conceptions of Amitabha-worship ; but it was something of a surprise to Petrucci and to Japanese scholars to find that in the paintings of Tun-huang it is not always Amitabha who presides over this Paradise, but sometimes the Buddha of Medicine, or the Buddha of the Future, or even Sakyamuni himself. Even more popular than Amitabha is the Bodhisattva, who is his spiritual son, Avalokites-

vara, or Kuan-yin as he is called in Chinese. Endless are the representations of this incarnation of the Spirit of Compassion, to whom the folk of this frontier town pray for all sorts of mundane boons—especially protection from Huns and Tartars and Tibetans—and whom the artists portray in attitude so pensive and with gesture so mild and gracious. Petrucci, whose treatment of the whole subject is at once broad in outline and extremely minute in detail, has disengaged from the mass of material many facts of new interest which will be appreciated by students of Buddhism, showing, for instance, how certain purely Chinese ideas were becoming infused into the religion, and how certain conceptions supposed to have originated in Japan are now proved to have come from China.

In the volume of plates the Tun-huang pictures are pretty fully illustrated, but in the case of some of the finest examples the reduction of scale is so great that no sort of justice is done to their beauty. The smaller pictures and banners fare better. (The shortcoming is, however, remedied by a separate portfolio of reproduction on a large scale (*THE THOUSAND BUDDHAS*, Quaritch, £7. 10s. net), in which Mr. Laurence Binyon deals with the pictures from the artistic, rather than the archaeological point of view). The frescoes from the Miran shrine offered no such difficulties to the photographer, and are admirably reproduced. We have already mentioned

these astonishing specimens of late classical art, which contrast so strikingly with the Chinese art of Tun-huang, though the desert site of Miran is comparatively near. These lunettes of winged angels, with their full eyes and broad contours, make us think at once of Alexandrian painting ; and it was probably a citizen of the Roman Empire, Titus by name, who was engaged to paint the Buddha legend, some time in the third century, at this site near the borders of China, on the great traderroute between East and West.

Remote as these archaeological discoveries may seem, let us recognize that for us Europeans the closed garden of classical culture is no longer what it was for centuries, the only habitable world of the educated mind. Europe and Asia are being brought into contact, as they have never been since Alexander's day : what each continent is to bring to the other's destiny is an imminent question of the future. And we cannot afford to neglect, as hitherto we have neglected, the historic past of Asia.

EASTERN BENGAL NOTES AND QUERIES.

New Series : No. VI.

EDITED BY

H. E. STAPLETON, I. E. S.

ABORIGINAL CASTES AND BELIEFS OF THE DACCA DISTRICT.

The notes recorded below are a small selection from a mass of material on Eastern Bengal Ethnology that has been gradually accumulated during my tours as Inspector of Schools in the Dacca Division. I publish them now, not merely to prevent their being lost, but also in the hope that they may be of interest to some of the readers of the 'Dacca Review'. Any criticisms, or observations on similar subjects, will be welcomed.

I. THE CASTE OF BHUINMALI (SWEEPER).

A well dressed Bhuinmali boy was found in February, 1915 in the Kanaksar Dighirpa*pathsalā*¹, sitting next a Brahmin on the same bench. He had

(1) Kanaksar is a village on the Lohajang *khal*, 5 or 6 miles from the river Padma. The school is situated near the south-east corner of a fine E by W tank, measuring about 400 yards by 200, which is said to have been dug by the Mags (or, more probably, the former 'Koch' inhabitants of Eastern Bengal). The former name of the village was Deulbhog (ଦୁଇଭୋଗ—land for the support of a temple), but no traces seem now to remain of any Deul in the vicinity. An account of the history of the place is said to have been

protruding lips, but otherwise differed very little in appearance from an ordinary Bengali. He said his father owned no land but rented a homestead for Rs. 3/- per annum from the heirs of the late Madhusudan Bandopadhyaya of Kanaksar. His father is one of 5 village sweepers, and he has an elder brother Rajendra Chandra Bhuinmali who has learnt blacksmithy and lives at Medini Mandal, a village four or five miles to the west. His father earns Rs. 10—15 per month by sweeper's work, and raising the plinths of houses. Besides this he gets Rs. 5 per month as village *Chaukidar*; and the boy's brother also helps a little when he comes home. The boy said he would not do sweeper's work when he left school but would be a *Chaukidar*. He does not know what his brother calls himself at Medini Mandal, but he lives amongst the Bhuinmalis there. His mother came from Ranigaon, a village not quite so far as Medini Mandal to the west, and his sister-in-law, who was married about

compiled some years ago by one of the local Brahmins, Babu Sital Chandra Chatterjee, Settlement Officer, Chikandi, Faridpur, for the Settlement Officer, Dacca. Babu Nalini Kauta Bhattacharji, Curator of the Dacca Museum, has kindly furnished me with the following list of other Deuls that are still remembered in the Munshiganj Subdivision :—

Four at Paikpara, 2 (each) at Sonarang and Joradeul, and 1 at each of the following places :— Nateswar, Purapara, Balai, Routhbhog, Kathadia, Churain, Nahapara, Sukhabashipur, Sompara, Atpara, Kewar, Dhamaran and Naynanda.

The word 'Deul' is a corruption of *Devakula*, i. e., God's House, or Temple.

1907, at the age of 6, to his brother, came from Simulia close to Ranigaon. The boy does not know his *gotra* but said Bhuinmalis must marry from another village. He takes water from all clean Hindus, but not from Namasudras, Kaibarttas, Jogis, Muchis, or Muhammadans. The Bhuinmalis of Kanaksar have a special *Napit* (barber), one Raj Mohan, who now lives on the southern side of the Padma and who comes every 2 months or so to shave them and cut their hair. Their *purohit* (priest), Krishna Kumar Chakravarty, lives at Mowa, and comes to them for marriages, *Sradhs*, and Manasa and Kartik *Pujas*. Bhuinmalis celebrate the *Sradh* after 1 month and the *Shasthi* ceremony, like other Hindus, on the 6th day.

On calling Durga Charan, the father of the boy, as well as another senior Bhuinmali of the village, the following additional information was obtained :—

Bhuinmalis of this part of Vikrampur are all Vaishnavas and belong to the Kasyapa *gotra*. They know of no Bhuinmalis belonging to the Parasara or Aliman *gotras*. Their occupation is raising the plinths of houses ; holding torches ; dancing and *lathi* play at marriages ; sweeping houses and repairing footpaths ; but some of them have taken to smith's work (both in iron and gold), and carpentry. The former sometimes call themselves Karmokar. No member of the caste ever keeps a shop. At Akiadal, near Lohajang, there is a Bhuinmali-bari, the members of which call themselves

Poddar as they have become money lenders ; and at Ranigaon there is another family—that into which Durga Charan's son had married—called Hazra, who formerly held land under the Nawabs, but now follow the ordinary Bhuinmali professions enumerated above. Free intermarriage takes places between the Bhuinmalis of Bikrampur, but they will not intermarry with the Bhuinmalis of Tipperah or Bakarganj, as the Bhuinmalis of those districts act as musicians and carry *palkis*. Brides are paid for. When he married, his father probably had to pay Rs. 150, or Rs. 200 to the bride's father as *par* (dowry) ; but girls can now be obtained for Rs. 50—Rs. 100. He denies that Bhuinmalis remove carcases from villages (this is only done by Doms), nor are their widows ever allowed to remarry. Bhuinmalis never eat pork. Like other Hindus they abstain from work during the three days of *Ashar* known as *Ambubachi* (অম্বুচি) ¹. Their

(1) This festival lasts from the 10th to the 13th of the waning moon of *Ashar* and during this time the only food permitted to widows are mangoes, jack-fruits and unboiled milk. No fire must be lit on these days by any widow under penalty of excommunication. As Dr. Wise notes in his account of the Bhuinmalis, the earth is believed to be impure at this time and no Hindu can dig or plough it. These days are also observed as *anadhyaya* days, i.e., pandits and their students will not open a book during this time.

Ambubachi is an epithet referring to the earth during these three days. Jain told the term literally means "one who has manifested water", and in application to the earth, it probably has reference to the onset of the monsoon and the sudden growth of vegetation at this time owing to the absorption of water by the parched soil.

napit is paid at the rate of As. 8 per annum, but he also receives Re. 1 when boys of the family are married and As. 8 when a girl marries.

They do not know the story given by Dr. Wise about the origin of the Bhuinmalis, or his classification of the Bhuinmalis into Bara Bhaghiyas, Chhota Bhaghiyas, and Mitra Seni Beharas. From Durga Charan's remark, however, about the Tipperah Bhuinmalis being bearers and musicians it seems likely that Dr. Wise obtained his information from men of this caste connected with Tipperah. The statements regarding the Bhuinmalis made in Dr. Wise's 'Notes on the Raees, Tribes and Castes of Eastern Bengal' (pp. 222-225), and embodied subsequently by Sir Herbert Risley in his 'Tribes and Castes of Bengal', probably therefore need revision.

II. THE CASTES OF KAIBARTTA DAS AND MAHISHYA.

The mention of the name Hazra also led to the discovery of two good local examples of mutation of caste among Kaibarttas (fishermen). At the village of Dokachi, a few miles to the west of Kanaksar, another family with the name Hazra was found. These men were formerly Kaibartta Dases, but now call themselves Mahishyas and refuse to marry with ordinary Kaibarttas. In the village of Kanaksar itself, one Ram Kumar Manjhi (or Das Ray as he prefers to call himself) who is a Kaibartta, with

relations in the vicinity, has become well-to-do by trading in rice and wood. He now claims to be a Mahishya and has cut off all connexion with the Kaibarttas, and they with him. This is because he managed to get himself and family returned at the 1901 and 1911 Censuses, as a Mahishya, whereas his folkmen were returned as Kaibartta Dases. The man makes no pretence that he is anything else by descent but a Kaibartta, but says that as he has now become a monied man, he does not like to be on the same footing as the other Kaibarttas of Kanaksar who catch and deal in fish. The wives of both Ram Kumar and his son Jamin Kanta came from villages near Srinagar, but men of the family are now said to refuse to marry in Bikrampur. They obtain, instead, Mahishya girls from Naihati and other places in Western Bengal as their brides.

The following observations on the same caste may also be quoted from my notes of past years.

At the Raipura High School in September, 1911, a Kaibartta boy, when asked his caste, first said 'Kaibartta', and then corrected himself to 'Mahishya Das'. Another Kaibartta, who told his caste properly, when asked whether his people intermarried with Halwah Dases (a more common synonym for Mahishyas a few years ago) said they did not.

At Singpur, a village towards the north of the *beel* which forms the eastern part of the Kishoreganj Subdivision of Mymensingh, there is a Board *pathsala*,

the population of which in 1912 was entirely Kaibarttas and Muhammadans. When I first visited the school, the Dases told me that they were divided into Halik Kaibarttas and Jalik Kaibarttas—those that cultivated and those that fished. The *Haliks* are superior in social status to the *Jaliks*. The two classes do not intermarry, but all claim to be Mahishyas.

From a historical point of view, the rise of this caste in social status during recent years is of great interest as their leaders in ancient times more than once ruled over large areas of Bengal.

III. TWO OTHER EXAMPLES OF

MUTATION OF CASTE : (a) NAMASUDRA, AND (b) PAL (*Potter*), TO KARMOKAR (*Smith*).

A Namasudra boy in the Kanaksar school, whose father is also a *Chaukidar*, said he would not follow his father's profession. He would learn to be a goldsmith under his elder brother's father-in-law—one Kalu Karmokar by name, of Nagerhat, a mile to the north. A gentleman who was present said in the next generation or so, these people's descendants would be marrying proper *jal chal* Karmokars which, by his profession, the Nagerhat man even now practically is. The boy said his brother's relation made gold ornaments for everyone except *Dhobis*. On asking why this distinction was made, he said that *Dhobis*

refused to wash for Namasudras. Namasudras have *Napits* of their own, but no *Dhobis*.

Two related Pal boys (Kumars or potters) in the same school, said their father and brother respectively were also goldsmiths. They refused to say anything about the relative social position of these Pal goldsmiths and the Namasudra goldsmiths, but the Namasudra boy declared without contradiction that they were equal in status.

IV. SACRIFICE OF PIGS TO TREES. USE OF NICKNAMES TO AVOID THE 'EVIL EYE'. NAMASUDRA FAMILY NAMES.

In November, 1911, while visiting the Nandipara *pathsala*, near Rajarbagh, 3 miles north-east of Ramna, Dacca, I was informed by Madhusudan Das, a Namasudra money-lender of the place, that Namasudras, Sahas, Chamars, and Bhuinmalis still vowed pigs to *bat* (banyan) trees. The pigs were not slain but only let go. A well-known place where this practice is observed is Pathuria Bari at Jurain, a quarter of a mile from the Dolaiganj Railway Station, where some Bhuinmalis live.

A name noted in the school register was Khedani ('Driven away') Mazumdar, which was explained to be a bad name given to him, as his previous brothers had all died. Nearly the whole school consisted of Namasudras, and other family titles (*Padaris*) besides Das and Mazumdar,

were Sirkar, Maulik, Mistri, Bhaumik, Mandal and Ray.

V. VOWS INVOLVING THE CUTTING OF HAIR. HINDU AND MUHAMMADAN FAQIRS. FIRE WALKING.

A Mala (fisher) boy in the Kanaksar *pathsala* aged about 8, who had long hair, said his father and mother had vowed his hair to the shrine of the late Panchkauri Faqir, a Kayastha of Srinagar. I was informed by the local people that this man was a disciple of the late Shah Lal, a Muhammadan Faqir of Nurullapur, a village near the steamer station of Mainat on the north bank of the Padma. All the three previous children of the boy's parents had died before his birth, and when the boy had reached the age of 12 his hair would be cut and a present given to Panchkauri Faqir's eldest son Bandhu.¹

The grandsons of Shah Lal Faqir preserike for sick people, and it is said

(1) This is a nick name given him when young. His real name is Kshetramohan De.

Some years ago I came across a boy in the Gopaldi M. E. School near Narsinghdi in the Narainganj Subdivision, whose mother had vowed his hair to a shrine at Patabhog. This is a village within a mile of Srinagar, to the East, but does not seem to be the same place as Panchkauri's shrine. Possibly the dedication had something to do with Patabhog having been the birth-place of Kalikumar Chakravarti, who was said in the seventies of the last century to be able to perform miracles, and cure the most desperate cases of disease. An account of him is given by Dr. Wise (*op. cit.*, pp. 144 and 145).

that at midnight on Maghi Purnima (the full moon of Magh—January to February), they walk through fires made of tamarind wood (which burns furiously) to show their powers as Faqir. The people who attend at that time are also able to pass through the fire. None of those present however, had actually seen the performance.

VI. DEDICATION OF HAIR TO A TREE.

JIYACH GACHH, THE "TREE OF LIFE".

During my visit in August, 1913, to the Kabilganj *pathsala* (a little south of the old capital of Sonargaon) a Saha boy was noticed to have a *tiki*, or lock of long hair, at the back of his head. When asked the reason, he said that his father had vowed that at the time of the boy's marriage his hair would be cut at a *Jiyach Gachh* (lit. Tree of Life) at Kamargaoen, a village a mile to the north of Kabilganj. This *Jiyach Gachh* is an inter-twined *Kulam* and *Bat* tree. The boy was in quite good health, and no special reason for the vow could be ascertained. The teacher of the *pathsala* said formerly Hindus worshipped big trees as examples of the creative power of God. At the time of marriage and 'First Rice Ceremony', hair is still often cut and placed beneath the tree. Priest and barber go with the devotees, and the first-named does the requisite *puja*. A *brata* (religious ceremony performed by women) called *Kamini Brata* is also done by women before the *Jiyach Gachh*.

at the time of marriage, the bride's hair being cut a little before the ceremony. The mother of the bride fasts till the *brata* is finished.

VII. HOLY PONDS (JIYACH PUSHKARINI). SACRIFICE OF PIGS TO A JIYACH GACHH. THE ANGER OF A TREE SPIRIT.

Shortly after my visit to Sonargaon in 1913, I was informed by a gentleman living at Baradi, 6 or 7 miles to the north-east of Sonargaon, that in many villages there are ponds, called *Jiyach Pushkarini*. One of these is to be found at Hamsadi, a little to the north of Sonargaon, which is said to have a *gajari* post under the water to which vows are made. This post is called *Payla*. Women who lose their children, or are barren, or whose children are peculiar in any way, made sacrifices at the spot, especially of live fish. No fish is ever caught from these tanks.

Further enquiries through the Headmaster of the neighbouring Araihazar High School resulted in the following information being obtained. A *Jiyach Pushkarini* is any tank in which the *Gajari* or *Sal* pole used in the *Charak puja* was kept. On the morning of the last day of the Bengali Year, the pole was taken out of the tank with beat of drum and after it had been fixed in a vertical position and ropes, with hooks at the end, attached to the top of the pole, any staunch *Saiva* devotee had a hook stuck through the skin and muscles

of his back and was swung round by the onlookers till he fainted. The Hamsadi pole dates back to the time of Krishnadas and Ramdeb Das who were *Bakshis*, either under the Mughal Governors of Dacca, or the East India Company. The story goes that Krishna Das Bakshi, when building a memorial Jatra Bari on the *khal* from which he started for Delhi before being made Bakshi, procured some *Gajari* posts from the forest. In a dream two of these appeared before him and told him not to use them for building. At first he did not believe in the dream; but when the *mistri* began to cut one of these posts, blood came out. After this every one believed there was a divinity in it, and a small tank was dug in which to preserve it, called *Jiyach Pukur*. The pole was at first used for *Charak Puja*, but after some time it disappeared and could not be found. Once it came back to the tank of its own accord, and a man, who took it for a big fish, speared it with a *Konch* (fish spear) which is still shown in the village. At last it was revealed to people by dreams where it had gone to, and they were told to bring it back. Also that it was to be called in future *Payal Nath* i.e. *Siva*, and not used any more for *Charak Puja*. It is now worshipped near another holy tree in the village, called *Kamini Gachh*, on the last day of *Chaitra*, lying in an East and West position, and on *Baisakh Sankranti* lying North and South. Many people come to worship it, including, it is said, even *Muhammadans* from Comilla.

When a woman is barren, or wishes to pray for long life for her husband, she does *puja* to the tree by throwing live *singhi* fishes into the tank.

On another occasion I was taken to see a *Jiyach Gachh* close to the *math* at Baradi. It turned out to be a *Seorah* tree (*Trophis aspera*.) and I was told that at the time of marriages pigs are sacrificed before the tree, Brahmins doing the *puja* and *Bhuinmalis* being given the flesh to eat. A peculiarity of the sacrifice is that it is done in the reverse way to ordinary sacrifices, the pig being laid on its back and the blow delivered on the animal's throat instead of on the back of its neck.

The following story is also told about a *Jiyach Gachh* at Panceasar near Munshiganj. A big 2-storied building was constructed here some years ago by the Saha merchants of Firinghibazar, the privy of which happened to be located near a *Jiyach Gachh*. This enraged the sylvan deity, and he (or she) made the life of the servants who were sent to look after the house so miserable by bad dreams, showers of brickbats, etc., that they refused to remain any longer in the place. The house in consequence has since remained unoccupied.

H. E. S.

GLEANINGS FROM DACCA RECORDS.

To

W. ARMSTRONG Esq.,
ACTING COLLECTOR OF DACCA.

SIR,

I am directed by the Board of Revenue to transmit to you the accompanying copy of a letter and enclosure from the sub-secretary to the Govt. and to desire that you will furnish them with any information you possess or may be able to obtain upon these points mentioned in the instructions of the Hon'ble Court of Directors.

Should it appear on enquiry that the natives are generally disposed to extend the culture of potatoes the Board will take the necessary means for supplying them with seed.

I am
Sir

Your most obedient servant
Revenue Board, Sd. A. H. EVANS.
31st March 1798.

II.

To

G. DOWDESWELL Esq.,
SECRETARY TO THE
BOARD OF REVENUE,
REVENUE DEPARTMENT.

SIR,

I am directed to desire that you will lay before the Board of Revenue the accompanying extract of a letter from the

Hon'ble Court of Directors and that you will inform them the Vice-President in Council desires they will take the subject into particular consideration and report to him what measures appear to them to be best calculated for accomplishing the object proposed by the Hon'ble Court.

Sd. H. S. G. TUCKER,
Council Chamber,
24th March 1797.
Sub-secretary.

III

Extract of a general letter from the
Hon'ble the Court of Directors in the
Revenue Department under date the 9th
of August 1796.

‘BEES’

It has occurred to us that there are many situations in Bengal particularly in Eastern and Western Frontiers which would answer for raising quantities of Bees in the manner in which they are managed in Europe. We recommend to you to select from the European soldiers who are now in India a few who are acquainted with the management and we have no doubt that many such may be found to instruct the natives and if small premiums are given to the persons in each village who may produce the greatest number of hives it will stimulate their industry and attention and eventually may be of considerable advantage to the revenues and commerce of Bengal by enabling that country to supply Europe with wax instead of receiving it herself from the Eastern Isles and Pegu.

POTATOES

It being our anxious wish to prevent the calamities that may follow the failure of the rice crop in any one year we recommend to your consideration how far it may be practicable to introduce the culture of potatoes more generally in the provinces than they are at present. We are aware that round Calcutta and other principal places in Bengal the culture of the root is much extended and is now in general use amongst the natives but in those districts where there are few Europeans we apprehend the quantity raised is very trifling. Convinced of the advantages this country derived from the increased quantity of cultivation last year we wish much that our Provinces in Bengal may in similar circumstances reap similar benefit—a failure in the rice crop can always be foreseen in the month of October and we are given to understand that October and beginning of November is the time for planting potatoes—if a scarcity is foreseen a larger quantity than usual may be planted. At all events encouragement ought to be given to the raising large quantities as, if they are not wanted for the food of man they will supply to cattle the want of grass fodder in those dry months which precede the periodical rains.

Revenue Department
A true extract
Sd. H. S. G. TUCKE
Sub-secretary.

BRAHMA,—
His Origin, Worship and
Iconography.

**1. DIFFERENT MANIFESTATIONS OF BRAHMA
IN THE OLDEST SANSKRIT LITERATURE :**

The word Brahman and even its Nominative Singular Masculine form Brahma occur profusely in the Rigveda. Generally he is found praising the gods. The word almost always means 'a priest' or one who offers sacrifices. Sayana-caryya has explained the word like these and the European scholars have accepted his interpretation. Some say that these priests went by the name of Brahman-acchamsin (a class of Rigvedi priests) : others, on the other hand, say that they were a special class of sacrificers. This meaning becomes very clear in the Yajus and the Atharva where the word Brahman or Brahma is used to denote a class of sacrificers (Rtvik). From this it is apparent that in the Rk, Yajus and Atharva Vedas the word did not denote the Creator Brahma but was applied to a class of Rtviks whose work was to offer oblations to the fire. In the Atharva Veda Brahma is the supervisor as well as the regulator of sacrifices.

Prajapati—another name of Brahma : Prajapati is another name of our Creator Brahma. This word also occasionally occurs in the Rigveda. But not in the sense of Creator, because it is used as an epithet of Savitri and Soma. It means

the 'Lord of the People,' that is to say, "Overlord." But in the 10th Mandala there are two *rks* which go to show that in the later Rgvedic period Prajapati was considered as a separate deity.

Visvakarman—another name of Brahma : Another name of Brahma is Visvakarman. In the older part of the Rigveda the word 'Visvakarman' was used as an adjective to Indra. But in the 10th Mandala he occupies a seat in the Vedic Pantheon as an entirely new deity. In that Mandala he is described as "All-seeing" having eyes, faces, hands and feet all round his body. curiously enough, the Rsis of this Mandala did not forget even the wings. After creating Heaven and Earth he sets them in motion with his hands and wings. He is all-knowing and fixes the nomenclature of gods and is beyond the power of human conception.

Hiranyagarbha—another name of Brahma : Another name of Brahma is Hiranyagarbha. According to the 10th Mandala he brought himself into existence before creation. He is the Protector of Heaven and Earth. He has given life and breath to all living beings. His word is law even to gods. He is the god of gods.

This is all that is found about Brahma Prajapati, Visvakarma and Hiranyagarbha. We shall now proceed to describe the effort at unifying these deities, which may be traced from the Yajurvedic age. The name Prajapati is found in the Yajurveda. In this Veda Prajapati moved

about in the womb (garbha). Though he is never born yet has manifested himself in many ways. Nothing was born before him. He pervades throughout the universe.

Many details about Prajapati again are to be found in the Atharvaveda in which the place assigned to him is not the highest, neither he appears in the very beginning of creation. But there is mention that he created the thirty-three worlds from boiled rice (odana). Sometimes he has been identified with Prana (life). He is born of a Brahmacarin. The Ucchista remnants of a sacrifice are his habitation. He has been created by Kala or Time.

Prajapati in the Brahmanas : The Vedas are comprised of Mantras and Brahmanas. We have briefly dealt with the Mantra period ; now we shall proceed on to the Brahmanas. In the Taittiriya and Satapatha Brahmanas the name Prajapati is mentioned profusely. He alone existed before creation and he created men and other animals. As he created man from his *mind* so man is the most powerful of all creatures. Prajapati is speech (vach) &c.

Brahma and Prajapati in the Upanisads : In the Upanisads also there is mention of Brahma and Prajapati. We shall deal very briefly with these. In these Upanisads Brahma has already occupied a position of importance among the gods. He has created the Earth and Heaven and was born first among the gods. He has created the Earth and

Heaven and was born first among the gods. In the Svetasvatara and Mahanarayanopanisads Brahma has been identified with Hiranyagarbha, who was born from the water. He was the first created of Brahman (neuter). In the Narayanopanisad also we find that Brahma is Narayana. In the Maitrayani Upanisad, Prajapati has been called Hiranyagarbha and the Creator of the Universe. In Kausitaki, Prajapati has been described as having five faces.

(II). ORIGIN OF BRAHMA.

It is admitted by all scholars that the 10th Mandala of the Rgveda is a comparatively newer production. It however does not appear that the Rgvedic Rsis were deep and thoughtful philosophers. Charmed by the beauties and wonders of Nature, they in admiration deified her forces and fell to worshipping them by chanting hymns in praise of them. These hymns are known as the *Rks* or the *Suktas*. The clouds, the thunderbolt, the sky, the earth, the rivers and rivulets, the sea and even the trees and plants were deified by these seers of the Mantras. So there is no evidence of deep metaphysics in the first nine mandalas. The Rsis gave the highest place to the particular deity to whom they were offering hymns for the time being. This has been termed Henotheism or Kathenotheism by Max Muller. But in the 10th Mandala we find that a current of thought was passing over the minds of the Rsis. They are

now trying to explain the origin of man, of gods and of Universe ; and in their attempt to solve these mysteries they are now creating new imaginary deities. These deities are nowhere found in Nature,—they are a creation of the brain—an attempt to discover unity in plurality—a manifestation of the irresistible human impulse to trace the origin of everything material to the Eternal Spirit. The result was the addition to the Vedic Pantheon of new deities like Visvakarman Brahman, Skambha, Brahmanaspati, Prajapati, Purusa etc. But a rational man refuses to be satisfied with the idea that in the very beginning there was a Plurality of causes (deities). So the various attributes and qualifications of the different deities, Prajapati, Visvakarman and the like were collected together and fastened on one ultimate cause (deity). Consequently in the Upanisads Brahman (neuter) becomes the first cause of the Universe.

In the Rgveda Brahma is a sacrificer. The words Brahma, Brahmana &c are derived from the word "Brahman". Afterwards in the Upanisads we find that Brahman created Brahma—May it not be an example of popular etymology ? This Brahman also created Prajapati, and Hiranyagarbha, in the very beginning of creation. Therefore Hiranyagarbha is the same as Prajapati. Again the attributes of Visvakarman are also the attributes of Brahman ; so Brahma and Visvakarma are one and the same. At least it may be confidently maintained that they were so in

the Vedic age. They came to be differentiated in later times.

Origin according to manu.

(I) Image of Brahma in the oldest Sanskrit Literature.

In the Vidic period the form of Brahma has not been expressly described anywhere except in the Kausitaki Upanisad :

Pancamukhositi Prajapati

"Oh, Prajapati, thou art five-faced".

But a closer scrutiny would reveal the fact that much of Brahman's form has been conceived in the Vedic age.

BRAHMA-GNAU BRAHMANA HUTAM
BRAHMA OFFERED OBLATIONS
IN THE BRAHMAFIRE.

This clearly refers to the Rtvik form of Brahma. Perhaps for this reason he has been given a sruca and a sruva in the later ages.

It has been mentioned already that Visvakarman is another manifestation of Brahma. He could see everything and was a great architect. We are apt to discover a spiritual significance in all our scriptures. But it seems very likely that the Vedic Rsis had not so much of spirituality as we ascribe to them. They really believed in what they put down in *Suktas*. What would one who must be all-seeing do with two paltry eyes ! He must see on all sides all at once and so Visvakarman has been described as a deity

with heads on all sides. Similarly he has hands and feet and even wings on all sides. These wings perhaps crystallized into the swan later on.

From all the facts above mentioned it seems clear that the form of Brahma was almost completely shaped in the Vedic age.

THE WORSHIP OF BRAHMA & ITS ABOLITION.

In the Vedic age especially in the age of the Upanisads Brahma was regarded as an important deity in the Brahmanical Pantheon. We think, from that time temples were dedicated to in his honour and worship began in his name. For a long time Brahma occupied the foremost position among the gods of the Hindus. In the Grhya and Srauta sutras and in the older parts of the Mahabharata he is recognized as the principal deity.

In the Rk and the Yajurveda, there is no trace of Siva. But in the Atharvaveda he is the principal god, nay the only god among the Vratyas. He was incorporated into the Hindu Pantheon after a good deal of struggle represented by the Daksa-Yajna (Sacrifice of Daksa). Visnu is one of the principal deities in the Rgveda. But gradually threatened to outpace them all. So these three gods, Brahma, Visnu and Siva began to be regarded as equal in importance and in position. They were given three distinct functions. The work of creation was entrusted to Brahma and that of maintenance to Visnu whilst Siva was engaged in the work of destruction.

The conception of Trimurti (Hindu Triad) began perhaps from this time. During his stay in the capital of Chandragupta, Megasthenes states that in matters of theological dogmas India was divided into two sections. Those who worshipped Siva were called Saivas while the followers of Visnu went by the name of the Vaisnavas. The saivas maintain that Siva was the foremost among the Hindu Triad, the Vaisnavas on the other hand would not acknowledge any one except Visnu to be the chief among the three. This question has not yet been solved and perhaps will never be. But curiously no one has a word for Brahma. His worship was stopped and temples were no longer dedicated in his honour. He became the creator in name only.

Just as there are vicissitudes in a man's life, similarly, in the case of gods also we find the same. Many bigger deities in the Vedic age have passed into oblivion in later times; while on the other hand many gods who were not even conceived by the Vedic Rsis have been regarded as the most powerful and zabburdust deities. Siva was a comparatively new god but somehow or other he managed to be a favourite of the people. This led to the fall of Brahma. Now Brahma is no longer given a place in the middle of a temple. He has to be satisfied by crude representations below the cornice on the wall or by the side of the door jamb and in nooks and corners.

But how could Visnu hold his own against Siva? It is well-known that the

sun was being worshipped by the Aryans even from their Central Asian days when they lived with their Iranian brethren side by side. In the Rgveda the sun was identified with Visnu and therefore he had a large following. Siva could not injure the unique position of Visnu. Siva was worshipped as practically the only god among the Vratyas in India. But poor Brahma could claim no votary of his own. In the post-Rgvedic period he somehow struggled out his way to the front, still, it does not appear that he had a creed of his own. The Atharvaveda first of all ousted him from his position, then came Siva. Visnu alone could maintain his position against this new power. Brahma could not and he fell. The last hopes of redeeming his position were finally blasted by the advent of Budhism.

(4) The Pauranic Account.

An endeavour has been made to explain historically the fall of Brahma. This question of the sudden fall of Brahma engaged the serious attention of the compilers of the Puranas. And hence we have got fanciful stories like "The Curse of Mohini" "The Curse of Siva" in the different Puranas. One or two samples are given below.

(A) THE CURSE OF MOHINI.

In the 33rd Chapter of the Brahma-vaivarta Purana we find that a certain celestial courtesan Mohini by name,

approached Brahma and made immoral proposals to him. Brahma did his best to dissuade her ; but to no purpose. As Brahma remained obdurate the disappointed courtesan bitterly cursed him, saying "Thou shalt not receive worship in temples in this *kalpa* or in the next, neither in this life nor in the next".

The curse took effect and the worship of Brahma was finally stopped.

(B) CURSE OF SIVA.

According to the Linga Purana one day there was going on a hot controversy between Brahma and Visnu as to which of them was superior, Siva intervened. He said that he shall be regarded as the greater god who shall be able to find either the beginning or the end of my fiery Lingam. Saying so he caused his Lingam to appear and himself went inside it. This is known as the Lingodbhava Murti of Siva. Brahma on his swan soared up to find out the top. Visnu on the other hand assuming the form of a boar began to dig the earth in order to find out the bottom. Ages passed by, and finally Visnu threw up the undertaking as hopeless, and began worshipping Lingodbhava with folded hands. But Brahma in spite of his disgust at the apparent futility of the task persevered. In his way up, he found that a *ketaki* flower offered by some devout worshipper was falling down from the top of the Lingam. This flower definitely made Brahma to understand that he was on a

wild-goose-chase ; and to reach the top was impossible. However, he so intimidated the *Ketaki* that it agreed to bear false witness in favour of Brahma, who came back to Siva and said that he had found out the top citing the *ketaki* as witness. Siva is omniscient and it was the easiest thing for him to find out the hollowness of Brahma's assertion. He became furious and in his anger cut off the particular head that uttered the lie with a sword and cursed him, in the following words—"As you have wantonly and like a child uttered a lie, you will go without worship henceforward in temples."

These are the ways in which the Puranas explain the abolition of Brahma's worship.

(5) Why is Brahma four-faced.

The reason why he was ascribed four faces we have endeavoured to explain before. The Puranas give various accounts. The Matsya Purana says, that as he brought forth the four Vedas, his faces are four.

In the same Purana it has been said that Brahma had originally one face only. He, for the sake of creation first of all created ten Prajapatis from his mind and ten from his body. The tenth Prajapati of the second class was a woman whose name was Gayatri. After creating this girl, he was struck by her exquisite beauty and began exclaiming "Aho rupam", "Aho rupam" in admiration. The

girl without being able to bear the intensely amorous looks of her father came behind in order to avoid him. Brahma had a great passion for seeing the beauty of his daughter and lo ! there appeared another face opposite to the original one behind. The girl then came to the side and another face appeared on one side and similarly another on the other. Without seeing any other alternative Gayatri flew up in the sky and at once another face plunged out from the middle of his head looking upwards. For this sin Brahma lost all his merit which he acquired for creation and being ashamed he hid his fifth face with his matted hair.

Another account appears in the Linga Purana and I have already said how he lost one of his heads by uttering a lie before the Lingodbhava Siva.

In the Vamana Purana it has been said that Narayana in the beginning of creation created Brahma and Siva both of whom were five-faced. As soon as they were born they began austere penances. Understanding that with people like these engaged in deep meditation, further creation would be impossible, Narayana created *Ahamkara* or Vanity. Siva and Brahma being puffed up began quarrelling with one another and in course of the quarrel Brahma insulted Siva, who at once with the edge of the nail of his left thumb cut off one of his heads. Brahma had to be satisfied with four faces only.

Brahma being thus aggrieved cursed Siva that he would be a *Kapalin* from

that time. The severed head of Brahma stuck to the hand of Siva. Having incurred the sin of killing Brahman and in order to expiate the sin, Siva went out in a pilgrimage and wandered about from one sacred place to another, yet the head did not fall. At last he began worshipping Narayana, who being pleased advised him to take a bath in the waters of Asi and Varuna at Benares. Thus he got rid of the sin of killing Brahman but the effect of the curse was still there and so the head did not fall from his hand. Later on, he paid a visit to god Kesava and when according to his command he bathed in a lake, the severed head fell from his hand. The scene of this event is known as Kapalamocana, one of the great and sacred tirthas in India.

(6) Dhyanas of Brahma and his image.

In the daily evening prayer, the Rk, Yajus, and Samavedi Brahmans meditate upon Brahma on the navel. From this dhyanā we get his form as four-faced, two-handed and riding on a swan. One of the two hands carries the rosary while the other holds a *Kamandalu*.

From the *dhyanā* mentioned in the Kalika Purana we get however a detailed description of the image of Brahma. From this it appears that Brahma has four faces and four hands. Of the two right hands, the upper one holds the rosary and the lower the *sruva* and of the two left hands, the upper holds the

Kamandalu and the lower *sruva*. Sometimes he sits on a red lotus and sometimes on his swan vehicle. The colour of his body is reddish white. The *ajyasthali* (dish) and the four Vedas are on his front. The goddess Savitri appears on the left, Sarasvati on the right and he is surrounded by the Risis.

Why Brahma was four-faced and four-handed, why the *sruva* and *sruva* were given to him, also why he had the swan as vehicle we have endeavoured to explain before. Now comes the question of rosary. It is said in the Puranas that while Narayana was sleeping in meditation at the end of creation, from his navel rose a red lotus and Brahma was born out of it. He practised penance as he sat on the lotus and the rosary in his hand signifies meditation. As it was he who called forth the four Vedas, the Vedas are kept before him. *Ajyasthali* is placed before him for the same reason for which the *sruva* is given to him.

Who is this Brahma ?

Scholars are inclined to think this Brahma to be identical with Agni, the God of Fire. The reasons for thinking so are as follows :—

Brahma is scarcely worshipped at present except in cases of fire and conflagration. And before the commencement of the new construction, he is worshipped and his image in such cases is of deep red colour, i. e. the colour of Agni. Also before the preparations of

sweets on a large scale he is worshipped. This worship consists in putting into the fire always the very first batch of preparations. Red-coloured silken garments are his most favourite. Ajya, Payasa and ghee mixed with *til* form his principal food.

On the basis of these few reasons we are inclined to think that the Brahma of the Puranas at one time was regarded as another form of Agni.

Image of Brahma in the Silpasastras.

The dhyanas regulated the sculptors and painters in the matter of carving and painting representations of gods. Even now the painters of Sikkim, Nepal and Tibet do paint figures of gods from the Hindu dhyanas or Buddhist Sadhanas. Let us now see what new light the works of art throw on the image of Brahma. The Amsumadbheda Agama asserts that his colour is like the colour of *Haritala*, his upper garment (*uttariya*) consists of black deer's skin ; he has a sacred thread, white under-garment and white garland. His right hands may hold either the rosary and Kusa or Sruc or the book and the rosary and his left hands should have either the book and the Kamandalu or the lotus and the Kamandalu. Rupamandana moreover has added a beard to the god and a beard is necessary for he has been repeatedly mentioned in the Puranas as 'old' with the epithet '*Prapitamaha*' (or great grand-father) who must necessarily be very old with long grey beards. Or it might be, as has been said before, because he is regarded as another form of Agni whose epithet is "Pinga-bhru-smasru-ksah" (i. e. one with red eyebrows, beard, hair and eyes).

The Suprabheda Agama gives us the new additional information that he must

have red hairs, which are matted. Only Savitri fully decorated should stand to his left.

Silparatna mentions that he should sit on a seat of *lambakurca* meaning Kusa grass. He should have white complexion and the Ajyasthali should be in front of him, and that he should be surrounded by saints and sages. He may sit on his swan or on a lotus.

Visnupurana says that he should wear the garments of a black deer's skin, should have matted hair and that he should be seated on a chariot drawn by seven swans. He is given two hands only of which the left carries the Kamandalu while the right holds the rosary. According to the Aditya Purana Savitri should sit on his left lap.

In the Rupamandana we find that his two right hands should have either the rosary and the *sruc* or the book and the rosary and his left hands should have either the book and the Kamandalu or the lotus and the Kamandalu. Rupamandana moreover has added a beard to the god and a beard is necessary for he has been repeatedly mentioned in the Puranas as 'old' with the epithet '*Prapitamaha*' (or great grand-father) who must necessarily be very old with long grey beards. Or it might be, as has been said before, because he is regarded as another form of Agni whose epithet is "Pinga-bhru-smasru-ksah" (i. e. one with red eyebrows, beard, hair and eyes).

CLASS I.

Sculptures of Brahma.

Sculptures and other icons representing Brahma are not wanting in India, Java and other places. It does not appear that the sculptures were all carved according to the rules laid down in the Silpasastras. Difference of space and difference in time had much to do with the construction of these icons, which vary according to the whims of individual sculptors, as also to the whims of the particular devotees.

Sometimes we see that the God Brahma stands either on plain ground or on a lotus, sometimes he sits either on plain ground or on a lotus or on his swan vehicle. Sometimes Savitri or Sarasvati or the Rasis are present, sometimes none, sometimes one or two or all of them. Sometimes he sits on his swan or the swan stands to his side, sometimes again his chariot is drawn by seven swans. Sometimes the swan is absent, and his place is occupied either by Nandi, Garuda or the Horse, the vahanas of Siva, Visnu and Suryya respectively, and sometimes also the swan is present with any one of the three. Sometimes his image is placed in the central shrine, sometimes on the sides or on the top of the door, sometimes on walls, or sometimes in nooks and corners.

Variations like these entirely depend on the sculptor and the devotee. The icons that are generally found in India and elsewhere may therefore be classified as follows :—

In this class Brahma is represented standing alone either on plain ground or on a lotus. The swan, Savitri, Sarasvati or the Rsis will not be present.

CLASS II.

Or, he may stand on a plain pedestal or on a lotus. He will not be alone in this case but would be accompanied by either one or two or all of the *parivaradevatas*,—Savitri, Sarasvati, the swan and the Rsis.

CLASS III.

In this class he would be represented as seated alone or on a lotus and others will not accompany him.

CLASS IV.

Or, he would be seated on a lotus and would be accompanied by one, two or all of his companions including the Rsis and his Vahana.

CLASS V.

Or, he would be seated on his swan vehicle and his other companions may or may not accompany.

CLASS VI.

Or, he would be seated on a chariot drawn by seven swans and his companions may or may not be present.

CLASS VII.

In this class Brahma will have only one face and Savitri would accompany

standing to the left of the god. The swan must not be present. This type is known as the Prajapati-Brahma.

CLASS VIII.

This type would represent him as accompanied by either Nandi, Garuda or the Horse. The swan may or may not be present. His other companions likewise may or may not be present.

CLASS IX.

In this class he is represented as seated on a lotus seat and is surrounded by a host of Rsis absolutely emaciated by reason of their severe austerities.

His temples and Worshippers.

It is generally believed that there are no temples dedicated exclusively to Brahma in India except the one at the top of the Savitri Hill at Puskar, near Ajmer. But that is not true. Sir Alexander Cunningham discovered the ruins of a richly decorated temple of Brahma at Dudahi, exclusively dedicated to Brahma. Another has been found at Basantagadh in Rajputana; the peculiarity of the image of Brahma in this temple is that he possesses only two hands. A third is discovered at Unkan in the district of Dharwar. Similar temples of Brahma are extant in numbers in India as would appear obvious if we look to the list of temples, to which annual grants are made by Government, wherein we find at least eight of them exclusively dedicated to

Brahma. Over and above these, the temple of Brahma that has been discovered at Khed-Brahma, sixteen miles to the north of Idar is the best and most richly decorated.

At Khed Brahma there live a few families of Audicya Brahmanas who belong to the White Yajur Veda. They pay homage exclusively to Brahma and how long they are exclusive worshippers of Brahma none can determine. It appears to be from time immemorial.

His Parivaradevatas.

In the Rupamandana directions for the construction of the temple of Brahma are given. We find therein that in the central shrine or garbhagara the image of Brahma should be placed in his manifestation of Visvakarman, who will be four-faced and four-handed and will carry in his hands the rosary, the book, the bundle of Kusa grass and the kamandalu; and would be seated on a swan. The gods Adisesa, Ganesa, Nine Mothers, Indra, Jalasayi Narayana, Paryati and Rudra, the Nine Planets, and Laksmi would surround him in a circle commencing from the East. He has eight Dvarapalas: they are, Satya, Sadharma, Priyodhava, Yajni, Vijaya, Yajrabhadra, Sarvakamika and Vibhava. Apart from these, his old friends, Savitri, Sarasvati, the Rsis and the swan would be present as a matter of course.

His Character.

Several actions have been attributed to Brahma, the performance of which by ordinary men is considered as sin. One of his heads was cut off by Lingodbhava for uttering a lie. He insulted Siva in course of a controversy and finally his attitude towards his daughter was wholly unsatisfactory and immoral. He had a life-long enmity against Siva whom he could not injure in any way. He officiated as a priest in the sacrifice of Daksa obviously out of malice towards Siva who was not invited by Daksa in order to insult him. He cursed Siva and made him a Kapalin, but that, of course at a very great disadvantage, I mean, not before losing one of his heads. Siva on the other hand, made him his charioteer in his expedition against the demons of Tripura.

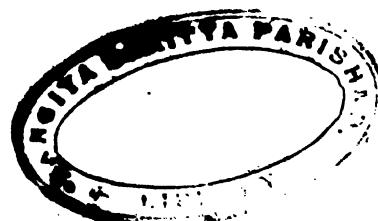
Brahma was not altogether devoid of good traits. He tried his best to bring the celestial courtesan round, failing which he had to suffer a good deal. He officiated as a priest in the marriage of Siva and even his son Kartikeya. He was the only source of relief to the gods in general, in time of difficulties. When he failed to solve the difficulties he referred to Siva and Visnu. But his nerves were rather

overtaxed by the gods in as much as he had to run every now and then, whenever any mortal filled the hearts of gods with awe by reason of his severe austerities, in order to confer boons on him.

Conclusion.

Whatever it might be, Brahma is after all a god and not an ordinary god but one of the highest being, the First Member of the Hindu Triad, nay, the Creator of the Universe. It is no joke to try to explain the origin of one, to whom we owe our origin. Not only that, the attempt to discover good and bad traits in his character, and attribute blasphemy would appear sacrilegious to all orthodox people. But in order to discover the truth as is permitted by our poor intelligence, unconsciously we must have incurred plenty of sin. Had there not been great patience and extraordinary Catholic sympathy in our gods, we would have been destroyed by the thunder of the heavens. However, we pray to the All-Merciful for mercy and bowing reverentially to Brahma finish to-day.

*Nomostu Visvesvara Visvadharma
Jagatsarire Bhagavannamaste Saptarciloka
Ca Bhutalesa Sarvantarasthaya Nano
Namaste.*



ତାକାରିଟ୍

ନାମବେଳ

୧୨୩ ଖଣ୍ଡ

ଢାକା—ବୈଶାଖ, ୧୩୨୯

{ ୧୯ ସଂଖ୍ୟା ।

ସିଦ୍ଧା କାହୁପା

ନାଥ ସାହିତ୍ୟେ ସିଦ୍ଧା କାହୁପାର ନାମ ସୁରିଚିତ ।
ତିନି ଭିନ୍ନ ପୁଣ୍ଡରେ ଏହି ମାମ ବିଭିନ୍ନ ଆକାରେ ଦେଖା ସାଥ ;
ବସା,—ଗୋବିନ୍ଦ ବିଜୟେ କାନକା, କାହୁଟି, କାହୁ ; ସବନାମତୀର
ବସାମେ କାହୁକା, ଶୀନଚେତନେ କାନାଇ, କାନକା, ସ୍ଵରୂପ,
ଯହନ୍ତରେ ଗୋପିଟୀଦେର ସନ୍ନାମେ * କାନହାଞ୍ଜି, କାହୁକା,
କାନକା, ଗୋବିନ୍ଦ ଚନ୍ଦ୍ରତେ କାନକା, କାହୁପା, କାହୁକା ;
ଯହନ୍ତରେ ଚର୍କବର୍ତ୍ତୀର ଧର୍ମଦଳଲେ କାହୁପା ; ସାଧନ-ଯାହାଙ୍କେ
କାହୁକନାଥ । + କାହୁପା ବିଦ୍ୟାତ ଗୋପିଟୀଦେର ଦୀକ୍ଷା-
ଶେଷ ହାଡ଼ିପାର ଚେଳା । ହାଡ଼ିପାର ନାମକର କାନକରି ।
ପାଟିକାନଗାର ଦାଳା ଗୋବିନ୍ଦଚନ୍ଦ୍ର ତୃପ ।

ଅନ୍ତର୍ଭାବର ହାଡ଼ିଗା ହଇଲ ହାଡ଼ିରପ ।

ମିଥୁପାକୁମାର ଏକ ସଜେ କରି ଏଳାଳ ।

ନଗର ବାହିରେ ହାଡ଼ି ଆଶ୍ରମ କରିଲ ।

ଗୋବିନ୍ଦଚନ୍ଦ୍ର ଗୀତ ୧୨, ୧୦, ପ୍ରୋକ୍ଟ ।

* ଏହି ପୁଣି ଏଥମତ ହାପା ହର ମାଇ । ପୁଣି ବାବୀ ସବୁଦର ଶ୍ଵରୁତ୍
ମନ୍ତ୍ରିକାତ୍ ତତ୍ତ୍ଵାଳୀ ସହାଯରେ ମୋଖେ ଆମି ପୁଣିଧାରି ସବହାରେ
ହୁମୋଗ ପାଇରାହି । ଲେଖକ ।

+ ସତୀର ମୁଖ୍ୟମାନ ସାହିତ୍ୟ ପତ୍ରିକା, ଅଧିକ ବର୍ଷ, ୧୯ ସଂଖ୍ୟା ।

ହାଡ଼ିପାର ଚେଳା ନାମ କାହୁକା ଆଗିଯା । ୨୫୯
ଶୋକ । ହାଡ଼ିକା ଆଇଲ ସାର ନାମ ଅଲକ୍ଷର । ସ୍ଵରୂପ
ଯହନ୍ତରେ ଗୋପିଟୀଦେର ସନ୍ନାମ ।

ହାଡ଼ି ମହେ ହାଡ଼ି ନହେ ହାରିକା ଅଲକ୍ଷିର ।
ଚୌଲେ କରି ପିତେ ପାରେ ମଞ୍ଚ ଏ ସାଗର ।

କାହୁପା ସବକେ ଗୋବିନ୍ଦବିଜୟେ ଦେଖିଲେ ପାଇ ବେ
ଅନାମେ

କର୍ତ୍ତବ୍ୟାତେ ଜର୍ମିଳ କାନକା ସିଧାଇ ।
ଅତି ଧର୍ମତର ହଇ ଜର୍ମିଳ ତଥାଇ ॥ ୨ ପୃଷ୍ଠା ।

ତାରପର ପ୍ରଥିବୀତେ ଆମିରା
ହାଡ଼ିକାର ଦେବା କରେ କାନକା ଜୋଗାଇ । ୧୦ ପୃଷ୍ଠା
ଅଥବେ ହରଗୋଟି ଏବଂ ହାଡ଼ିପା, ଶୀନନାଥ, କାହୁପା
ଓ ଗୋବିନ୍ଦନାଥ ପ୍ରତ୍ତି ସିଙ୍ଗପେ ଏକତ୍ରେ ଛିଲେନ । ପରେ
ଯହନ୍ତରେ ଚଳି ଗେଲ ପରିତ କୈଲାମ ।

ତଥା ଗୋପିଟୀ ସହାଯେ କରେ ଗୁହବାନ ॥
ପୂର୍ବେ ଗେଲ ହାଡ଼ିକା ନକିଲେ କାନକାଇ ।
ପଞ୍ଚମେ ଗେଲେ ଗୋପିଟୀ ଉତ୍ତରେ ମିଳାଇ ॥ ୧୪-୧୫ ପୃଷ୍ଠା

একদিন হরপৌরী একত্রে বসিয়া স্থান-স্থান সবচে আকাশ পথে কানুপাও নিজ শুরু অবেদনে পরবের কথাৰ্বাঞ্চ বলিতেছিলেম। গৌৱী বলিলেন বৈ, সকল গতি যাইতেছিলেম।

সিঙ্গল গৃহবাস কৰন।

মহাদেব বলিলেন বৈ, তাহাদেৱ কাৰ্য কোথ লোক ঘোহ মাই। কিৱে তাহাদেৱ বাবা গৃহ-বাস হইবে? তখন তথামী তাহাদিগকে পৱিত্রা কৰিবা অস্ত শিবকে বলিলেন। শিব হাড়িপা, কানুপা, বৌমনাথ, গোৱকনাথ প্ৰকৃতি সিঙ্গলকে মিষ্টজন কৰিয়া আমিলেম। সিঙ্গল ধাইতে বলিলেন। পাৰ্বতী পৰিবেশম কৰিতে লাগিলেম। তখন এক গোৱকনাথ ছাড়া—

দেবীৰ জেনপ দেখি কথ সিঙ্গল।

কামবাণে শেঁজিলেক হিৰ নহে মন। ১৮ পঃ

তাহারা প্ৰত্যোকে মনে মনে এক এক কলনা কৰিতে লাগিলেম। হৰ্ণাত ভৱমূলপ বৱ বা ধাপ দিতে লাগিলেম।

কামকাত আকলিল তাহান অন্তৱ।

পৰম সোন্দৰি যদি ধাকে ঘোৱ ঘৱ।

তাৰ সনে কেলি কৰি জদি যৱি জাই।

তবেহ তাহান সনে আনন্দে খেলাই।

অজীকাৰ কৈলা দেবী মনে বিৰ্মিয়া।

তুৰমানে চলি আও ডাহুক হইয়া।

ভেষত মাগিলা তবে তেষত পাইলে বৱ।

আনন্দ-কৰ দিয়া ব্ৰহ্মীৰ ঘৱ। ২০, ২১ পঃ

পৱিত্রা তোৱ শেষ হইলে—

তবে সিদ্ধা চলি গেল যাব জেই ঘৱ।

প্ৰথৰে কানকা গেল বহাড়িৰ বাব।

হাড়িকা চলিয়া গেল বনামতি পুৱা।

তথা পিয়া বহিল হাড়িজল ধৱি।

পাহুঁৰ সিঙ্গাই গেল আপনাৰ দেশ।

বৌমনাথ চলি গেল কমলী উদ্দেশ। ২৬ পঃ

তাৰপৰ আৱ একবাৰ গোৱকনাথেৰ সহিত কানু-
পাৰ সাক্ষাৎ হৱ। গোৱকনাথ শুক্রকে পুৰিয়া বেঢ়া-
ইতেহেম কোম সজ্জাম মা পাইয়া এক বুলুলেৰ ভলে
বসিয়া তাৰিতেহেম, এৰম সময় মাথাৰ উপৱ দিয়া

গোৱকনাথ ছারা দেখিয়া বাধা তুলিয়া চাহিলেন।

তাৰিলেন জিওৱ ভিতৰ কি এমন আছে যে আমাকে
সজ্জান কৰে না! তখন তিনি তাহাকে বাঁধিয়া আনি-
বাৰ জন্ত নিজ শুভৰকে হস্ত কৰিলেন। পাহুঁৰ
কানুপাকে বলে ধৱিয়া নামাইল। গোৱকনাথ কানু-
পাকে তিৱকৰাৰ কৰিলেন। কানুপা প্ৰযুক্তৰে বলিলেন,

ত্ৰিভুবনে আনে তুকি বতি গোৱধাই।

একসৰ ধাক তুকি তোকাৰ শুক কোন ঠাই।

বুড়াই ন ছাড় তুকি কিৱ কোন কলে।

তোৱ শুক পড়িয়াছে কমলীৰ তোলে। ৪১ পঃ

তাৰপৰ বৌমনাথেৰ হৰ্ষণ। বৰ্ণনা কৰিয়া কানুপা
বলিলেন,

বৰ্দি সে আছে গোৰ্ধ কলকৰ ডৱ।

কাট কিয়া তোকাৰ শুকৰ ওঁণ রক্ষ। ৪২, ৪৩ পঃ

গোৱকনাথ তখন রাগে কানুপাকে তাহার শুক
হাড়িপাৰ অবস্থাৰ কথা বলিলেন,—

তোৱ শুক যদী হইছে বেহাৰকুল দেশ।

নিষ্ঠয় জানহ মৃহ তাহার উদ্দেশ।

মেৰার কুলে ত আছে জানী এক জানি।

মৈমাযতি নাম তাৰ বাজাৰ ধৱিলী।

জৰুৰেৰ হোতে সেই পাইল মহাজ্ঞান।

জানী নাহি পৃথিবীতে তাহার সমান।

বিধৰা বে নামী পুত্ৰ রাজৱাজৰ্বৰ।

বৈষণগতি হাড়িকা বঞ্চ তাৰ ঘৱ।

তাৰ পুত্ৰে শুক তোৱ বাকিয়া রাখিল।

মাটিৰ কৰিয়া ঘৱ তাহারে ধুইল।

হক্তি বেন বাকি রাখে তাহার উপৱ।

নিৰসৰ ধাকে সিদ্ধা মাটিৰ ভিতৰ। ৪৩, ৪৪ পঃ

হৃইজমে পাই হৃইৰ শুকৰ উদ্দেশ।

বাৱ দেই শুকৰ উদ্দেশে চলি গেল দেশ।

কানকা চলিয়া গেল বেহাৰকুল দেশ।

গোৰ্ধনাথ চলি গেলা শুকৰ উদ্দেশ। ৪৪, ৪৫ পঃ

‘କାନ୍ତୁପା ସେହେର କୁଳେ କି କରିଲେନ, ତାହା ଗୋବିନ୍ଦ-
ଚନ୍ଦ୍ର ମୀତେ ଏଇରପ ଆହେ—

ଗୋପୀଚାନ୍ଦ ହାଡ଼ିପାକେ ଖୋଡ଼ାର ପୈସରେ (ଆଜାବଳେ)-
ପୁଣିରା ବାଧିଯାଇଲେନ । କାନ୍ତୁପା ତୋହାକେ ମାଟି ପୁଣିରା
ବାହିର କରିଲେନ । ହାଡ଼ିପା ସୋଗର ହଇଯା ଛିଲେନ । ସୋଗରଙ୍କ
ହଇଲେ ଗୋପୀଚାନ୍ଦର ଆର ବକ୍ଷ ମାହି । ତାହିଁ ପୂର୍ବ
ହଇତେ କାନ୍ତୁପା ଗୋପୀଚାନ୍ଦର ଲୋକାର ଶୁଣି ତୈରାରି
କରିଯା ବାଧିଯାଇଲେନ । ସୋଗରଙ୍କ ହାଡ଼ିପାର ସରୋବ
ହକ୍କରେ ଗୋପୀଚାନ୍ଦର ଲୋକାର ଶୁଣି କୁଣ୍ଡ ହଇଯା ପେଲ ।
ତଥବ କାନ୍ତୁପା ଅନେକ ସାଧ୍ୟ ସାଧନା କରିଯା ହାଡ଼ିପାକେ
ଗୋପୀଚାନ୍ଦର ଉପର ଅସନ୍ନ କରାଇଲେନ । କିନ୍ତୁ ଦିନ
ପରେ ଗୋପୀଚାନ୍ଦ ସମ୍ମାନୀ ହଇଯା ବାଜପାଟ ବାଜରାଣୀ ମକଳ
ଛାଡ଼ିଲା ହାଡ଼ିପାର ସହିତ ବାହିର ହଇଯା ଗିରାଇଲେନ ।

ତାରପର କାନ୍ତୁପାର କି ହିଲ କେନ ପୁଣକେ ତାହାର
ବିଷ୍ଣୁ ବିବନ୍ଦ ପାଇ ନା । ଗୋପୀ ଚାନ୍ଦର ସମ୍ମାନେ ଦେଖିତେ
ପାଇ ତାରପର—‘କାନ୍ତୁକାର ତରେ ସିନ୍ଧା ତଥବେ ମଞ୍ଚଦିନ ।’

ଶେବେକ ହଇଯା ସେଠା ତାଙ୍କିଲେ ଆସାରେ ।

ତୋଯାର କର୍କ କାଟା ପଡ଼ିବେ ଡାହକାର ପଡ଼େ ।

ତଥବ ସରନାମତୀ ଅନେକ ଅନୁମତି ବିନ୍ଦ କରିଯା
ହାଡ଼ିପାକେ କାନ୍ତୁପାର ଉପର ପୁନରାର ଅସନ୍ନ କରାଇଲେନ ।
ତଥବ ହାଡ଼ିପା ଶାପ ମୋଚନ ବଲିଯା ଦିଲେନ ।

ହାଇକ୍କା ବଲେନ ମୁନୋ ମଜନା ମଞ୍ଜ ରାହି ।

ଉର୍କାର କରିବେ ପୂର୍ବ ବିଲ ତାଦାହି ॥

ତାରପର କାନ୍ତୁକା ବଞ୍ଚିଲ ପୁନ ଶୁଣନ ଚରନ ।

ଡାହକାର ଗଡ଼େ ଗେଲ ମର୍ଜା କାନ୍ତୁକିଣି ।

ଡାହକାର ଗଡ଼େ ବସିଲା ଶେଷେ ପଡ଼ିଲା ପୂର୍ବର ଶାପ
ଯତ କାନ୍ତୁପାର କଳ କାଟା ପଡ଼ିବାର ଉପକରମ ହଇଯାଇଲି ।
ପରେ ତୋହାର ଶିଖ ବାଇଲ ତାଦାହି ତୋହାକେ ଉକ୍ତାର କରେନ—
ଏଇକପ ଅନୁଦାନ ହସ । କିନ୍ତୁ ନାହିଁ ସାହିତ୍ୟ ଡାହକାର ଗଡ଼େ
କାନ୍ତୁପାର ଚରିତ୍ରେ କୋନ ଖୋଲାଖୁଲି ବୁଝାନ ପାଇ ନା ।
ବହାପୁରୁଷେ ଅଧିଗତନ ଢାକା ଥାକାଇ ତାଳ ।

ଉପରେ କାନ୍ତୁପାର ସେ ମରିଷ ଜୀବନ ଚରିତ ବର୍ଣ୍ଣ
ହଇଲେ, ତୋହା ପୀଠ ଭାଗେ ଭାଗ କରା ବାହିତେ ପାରେ ।—

(୧) କାନ୍ତୁପାର ଆଦି ଅନ୍ତ; (୨) ହର୍ମାର ଶାପ, (୩)

କାନ୍ତୁପା ଗୋରକ୍ଷ ସଂଖ୍ୟା, (୪) କାନ୍ତୁପା ହାଡ଼ିପା ସଂଖ୍ୟା,
(୫) କାନ୍ତୁପାର ପରିଣାମ । ନାହିଁ ସାହିତ୍ୟର ବିଭିନ୍ନ ପୁଣକେ
କାନ୍ତୁପାର ଜୀବନେ ଏହି ସମ୍ଭବ ଘଟନାବଳୀ ଉଲ୍ଲିଖିତ
ହଇଯାଇଛେ । ମକଳ ବରନାଯ ବୋଟେର ଉପର ବିଲ ଦେଖା
ଥାଏ । ପୁରିଶଳ ଉତ୍ତର, ପୂର୍ବ ଓ ପଞ୍ଚବ ଦେଖର ବିଭିନ୍ନ
ହାନେର ହ ଲେବ, ତାହାଦେର କିଂଦମକ୍ରି ଏକକ କି ତାହାଦେର
ମାଧ୍ୟାରେ ଏକିତାମିକ ଭିତ୍ତିର ପରିଚଯ ଦିତେହେ ମାତ୍ର
ମିଳାଗନେର ପରୀକ୍ଷା ଭୋଲ ଓ ହର୍ମାର ଶାପର ବ୍ୟକ୍ତିକ
ଚେତନ ଗୋରକ୍ଷବିକର ଓ ଗୋପୀଚାନ୍ଦର ସମ୍ମାନେ ଆହେ ।
ଗୋପୀଚାନ୍ଦର ସମ୍ମାନେ ଆହେ ଯେ, ପାର୍କିତୀ ଶାଗ ହିଲା
ଛିଲେ ସେ “ଡାହକାର ଗଡ଼େ କାନ୍ତୁକାର କାଟେ ତାଣେ କର୍କ” ।
ଆମରା ଆଗେ ଦେଖିଯାଇ ଗୋରକ୍ଷ ବିଜୟ ଆହେ—

ତୁରମାନେ ଚଲି ଯାଓ ଡାହକା ହଇଯା ।
ମେଥାନେ ଆର ହଟୀ ପାଠାନ୍ତର ଆହେ

(୧) ବରିତ ଗମନେ ସାହ ଡାହକା ଚଲିଯା ।

(୨) ତୁରିତ ଗମନେ ଆର ଡାଉକା (ଡାଉକା) ଚଲିଯା ।

ତୁତୀର ପାଠାନ୍ତରେ ଆମରା ମୀନଚେତନେ ପାଇ ସଥି—

ତୁରିତ ଗମନେ ଆର * * * ଚଲିଯା ।

ଏହି ସମ୍ଭବ ସହସର କରିଲେ ନିଶ୍ଚିତ ବୋଧ ହଇବେ ସେ
କାନ୍ତୁପା ହର୍ମାର ଶାପ ଡାହକାର ଚଲିଯା ଗିରାଇଲେନ ।
ଗୋରକ୍ଷ ବିଜୟରେ ଧୂତ ପାଠେର ଲିପିକର ଡାହକା ସେ ହାନେର
ନାମ ତାହା ନା ଆମିରା “ଡାହକା ହଇଯା” କରିଯାଇଲେନ ଅର୍ଧାନ୍ତ
ରେମ ହର୍ମାଦେବୀ କାନ୍ତୁପାକେ ମାତ୍ରାହ ପକ୍ଷିର ଶାର ସବୁ
ବାହିତେ ବଲିତେଛେ । କିନ୍ତୁ ଏହି ଡାହକା*କୋଣର ?

ମରନାମତୀର ମାନେବ ଏହି ଶାପ ବୁଝାନ ଆହେ ।

ମେଥାନେ

କାନ୍ତୁକା ପାଇଲ ଶାପ ଡାହାର ଶବରେ ।

ଆମରା ମନେ ହସ “ଡାଉକା” ଲିପିକର ପ୍ରୟାତି
“ଡାହକା” ହଇଯା ଗିଯାଇଛେ । ଗୋରକ୍ଷବିଜୟ ଆହେ ଶାପ
ପାଇଯା କାନ୍ତୁପା “ବହଡିର” ବାରେ ଗେଲେନ । ଇହାର
ପାଦଟିକାର ଏକଟା ପାଠାନ୍ତର ଆହେ “ବହରି ନଗରେ,” ବିତ୍ତିର
ପାଠାନ୍ତର ଆମରା ପାଇ ମୀନ ଚେତମେ “ଅବରିର ଶବରେ”
ଆମରା ମନେ ହସ ଏହି ବହଡି, ବହରି ବା ଅବରି ରମ୍ବା ଅର୍ଦେ
ବ୍ୟବ୍ରତ ହଇଯାଇଛେ । କାନ୍ତୁପାର ସହିତ ଗୋରକ୍ଷନାଥେର
ମାକ୍ଷତେର ବିବରଣ ଗୋରକ୍ଷବିଜୟ, ମୀନଚେତନ, ଗୋବିନ୍ଦ

চজগীত ও গোপী টাদের সন্ন্যাসে আছে। রোটাহুটি ... (আবি) আলকরি পাকে সাক্ষী করিব। পশ্চিমা-
শ্টোলা যাহা চারি পুরিতে আর সাধারণ তাহা পূর্বে চার্যাচার্য আবাকে পকে রাখেন ন।।
হিয়াছি।

গোপীটাদ কর্তৃক হাড়িগাকে বাটির মধ্যে শীৰ্ষত
পুত্তিৱা কেলা এবং পরে কাহুপা কর্তৃক হাড়িগাপার উৰুৱা
গোবিন্দ চক্র পীতে, গোপী টাদের সন্ন্যাসে, তিব্বতীয়
আধ্যাত্মে আছে। *

নাথ সাহিত্যে আমুরা কাহুপাৰ বে পৰিচয় পাই,
দেখা বাড়িক তাহাৰ অতিৰিক্ত আৱ কিছু আমুৰা সংগ্ৰহ
কৰিতে পাৰি কি ন।। পৰম শ্ৰীক্ষেত্ৰ মহাশহোপাধ্যায়
ঐশুক হৃষ্ণসন্ধি শাঙ্গী মহাশয় কৰ্তৃক আধিষ্ঠত ও
সম্পাদিত “বৌদ্ধ গান ও মোহা” পুস্তকেৰ অনুৰ্গত চৰ্যাচৰ্যা
বিনিশ্চয়ে বৰ্তমান অগ্রিম আকারে আমুৰা ৪২টা চৰ্যাপদ
বা গান পাই। এই গান শুলি ২১ অন পদকৰ্ত্তাৰ বচত।
কাহুপাদ বা কাহুপা (সংকৃত আকারে কুকাচার্যাপদ)
তুঁহাদেৱ মধ্যে একজন। তুঁহার ১২টা গান আমুৰা
পাইয়াছি। আমুৰা বেথিতেছি চৰ্যাচৰ্যা বিনিশ্চয়ে
তুঁহারই সকলেৱ চেৰে বেশী গান আছে। ইহা তিন
তুঁহার একটি মোহাকোবিষ আমুৰা। পাইয়াছি।
চৰ্যাচৰ্যা বিনিশ্চয়েৰ সংকৃত টীকাৰ বাবু হামে তুঁহার
মোহাকোব হইতে উক্ত কৰা হইয়াছে।

চৰ্যাচৰ্যা* বিনিশ্চয়েৰ ৩৬৮ গানে কুকাচার্যাপদ
বলিতেছেন—

সুম বাখ তথতা পহারী

ৰোহ তাতাৰ সুই সত্ত্বা অহারী।

* * * *

শাখি কৰিব আলকৰি পাতি

পাতি ন রাহত মোৰি পাতি আচাৰ।

অৰ্পণ শৃত বাসাৰ (বা বাসমাধ) তথতা প্ৰহাৰ
কৰিয়া সুই ৰোহ তাতাৰ সকল বিশ্বেৰ কৰিয়া লইলেন।

* A note on the Antiquity of Chittagong compiled from the Tibetan works Pag sam Jon Zan of Sumpa khanpo and Kahbal Dun Dar of Lane Tararnath by Sarat chandra Das, C. I. E., Roy Bahadur. (J. A. S. B. 1898, Part I pp. 22, 23.)

উক্ত অংশ হইতে বুবিলাৰ সুই ও আলকৰি পা
কাহুপাদেৱ শুক হানীৰ। ইহাদেৱ মধ্যে আবাৰ আল-
কৰি পা কাহুপাদেৱ সাক্ষাৎ শুক।

বৌদ্ধ গান ও মোহাৰ পৰিশিষ্টে প্ৰদত্ত বৌদ্ধ ভাস্তুক
গ্ৰহকাৰ নাম সুচীতে কৱেকজন কুফেৰ নাম পাওয়া
ৰাব। তুঁহাদেৱ মধ্যে কে বৌদ্ধ গানেৰ কাহুপাদ ?

পঃ সঃ জোন ৪১ নাথক তিব্বতীৰ শ্ৰাহে কৱেকজন
কুফেৰ (নগাপা) পৰিচয় পাওয়া বাব। তন্মধ্যে বিম
কহন বা বড় কুকাচাৰ্য (নগপো স্প্রোদাপ ছেব) তিনি
ওড়িষ্যাৰ আৰুণ বৎশে উৎপন্ন ও সিদ্ধ অলকৰি কৰ্তৃক
মৰ্যাদতে দৈৰিক্ত কৰিত হইয়াছে। পূৰ্বোজ্জ নাম
সুচীতেও আমুৰা “শহাপশ্চিত, আৰুণ, উড়িষ্যা হইতে
আগত” “কুক বা কাহুপাদেৱ” নাম পাইয়াছে। বিদ্বান
মাথ সুচীতেও এই কাহুপাদেৱ পূৰ্বে তজ্জ্বাকাৰ বলিয়া
লেখা হইয়াছে, তথাপি তুঁহার চৰ্যাকৰ্তা বা মোহাকৰ্তা
হইত কোন আপত্তি দেখা বাব ন।। এই নাম সুচীতেই
বীগকৰ শ্ৰীজান অতিশুক তজ্জ্বাকাৰ ও বৃল ওহ লেখক
জগে দেখিতে পাইতেছে। বধন আমুৰা পাইতেছি বে
চৰ্যাচৰ্যা বিনিশ্চয়েৰ কুকাচাৰ্যাপদ আলকৰি পকে
শিশু এবং তিব্বতীৰ ইতিভুল্পেৰ কহন বা বড় কুকাচাৰ্য
অলকৰি শুকৰ শিশু এবং তিনি উড়িষ্যা হটকে আগত
আৰুণ, তখন চৰ্যা সুৰহেৱ কাহুপাদ বে তিব্বতীৰ ইতি
বৃন্তেৰ কহন বা বড় কুকাচাৰ্য ও নাম সুচীৰ কাহুপাদ
হইতে অভিৱ তাহা বোধ হয় হীকাৰ কৰা বাইতে পাৰে।
পূৰ্বে আমুৰা পাইয়াছিবে কাহুপাদ শিশু বাইল তাদাই।
পঃসঃ জোন ৪১ বতে কুকাচাৰ্য্যেৰ শিষ্টেৰ নাম তাদেৱ।
এই তাদেই বে বাইল তাদাই তাহাতে সন্দেহ মাই।
বাইল সন্দেহভং বাইল শিষ্টেৰ অপত্ৰংশে। গোবিন্দচন্দ
পীতে কাহুপাকে বাইল বলা হইয়াছে।

এখন চৰ্যাচৰ্যা বিনিশ্চয়েৰ কুকাচাৰ্যাপদ বা কাহু-
পাদ বে বৌদ্ধ গান ও মোহাৰ ভূবিকাৰ শ্ৰে তাগে
উলিখিত বৰ্ণ ইচ্ছাকৰেৱ ৮৪ সিদ্ধেৱ মধ্যে কাহু তাহাতে
কোন সন্দেহ নাই। ১১৮ চৰ্যাপদে কুকাচাৰ্যাপদেৱ

ଭଣିତା କାହୁ, କାହ ବଲିଯା କଥିତି ହଇଯାଛେ । ବର୍ଣ୍ଣନାକାରେ ଅନ୍ତର୍ଗତ ଶିକ୍ଷଣ ସଥେ ବିଜ୍ଞାପା, ଦାରିପା, ଚେଟିମ, ଭାବେ, ସବର, ସାନ୍ତି, କାମରୀ ଓ ଚାଇଲ ସେ ସଥାକର୍ମେ ଚର୍ଯ୍ୟାଚର୍ଯ୍ୟ ବିବିନ୍ଦୁରେ ବିଜ୍ଞାପାଦ, ବା ବିଜ୍ଞାନା, ଦାରିକ, ଚେଟି, ଭାବେ ସବର ବା ସବର, ଶାନ୍ତି ବା ସାନ୍ତି, କମଳାଧର ବା କାର୍ବଲ, ଚାଟିଲ ବା ଚାଟିଲ ତାହା ନିଶ୍ଚିତ । ବର୍ଣ୍ଣନାକାରେ ଭୌନନାଥ, ଗୋଦନନାଥ, ଚୌରଙ୍ଗୀନାଥ ନାଥମାହିତ୍ୟେ ଓ ଶିକ୍ଷଣଶେର ସଥେ ଚର୍ଯ୍ୟାବିନିତ । ତଥେ ଦ୍ୱାଦ୍ଶାହିତେହେ ଏହି ସେ ଚର୍ଯ୍ୟାକାର ଜାଲକରି ପା ଶିଯ କାହୁପାଦ ନାଥ-ମାହିତ୍ୟର ଶିକ୍ଷା କାହୁପା । ଭିନ୍ନ ଆବ କେହି ନହେ । ନାଥ ମାହିତ୍ୟେ କାହୁପାର ଶୁଣ ହାତିପାର ନୁମାନ୍ତର ସେ ଅଳକର ତାହା ପୂର୍ବେହି ସେଥାନ ହଇଯାଛେ । ଗୋପୀଚାନ୍ଦେର ତିରତୀର ଆଖ୍ୟାନମେ ଶୁଣକେ ଜାଲକରେ ଶିନ୍ଦି (The saint of Jalandhar) ବଳା ହଇଯାଛେ ଏବଂ ତୁହାନିଦିଗଙ୍କେ ତାତ୍ତ୍ଵିକ ବୌଦ୍ଧ ରମେ ଉତ୍ୱେଷ କରା ହଇଯାଛେ । ପୂର୍ବୋତ୍ତିତ ତିରତୀର ପଗ ସାମ୍ରଜୋନ ରଙ୍ଗ ପୁଣ୍ୟକେ ଭୌନନାଥ, ଗୋଦନନାଥ, ଚୌରଙ୍ଗୀନାଥ ପ୍ରକୃତିକେ ଓ ତାତ୍ତ୍ଵିକ ବୌଦ୍ଧ ବଳା ହଇଯାଛେ । ଏହି ପୁଣ୍ୟକେ ଗୋଦନନାଥ ସମ୍ବନ୍ଧେ ଆପଣ ବାକେ, ତାହା ହଇଲେବ କାହୁପା ଯେ ତୁରକ କର୍ତ୍ତକ ୧୧୨ ଶ୍ରୀଷ୍ଟାଦେ ବାଂଲା ଆକ୍ରମେର ପୂର୍ବେ ଛିଲେନ, ତାହା ସହଜେ ଶ୍ରୀକାର କରା ଯାଇତେ ପାରେ । ତଥେ କାହୁପା ୧୦୦ ଓ ୧୩୦ ଶ୍ରୀଷ୍ଟାଦେର ସଥେ ବର୍ତ୍ତମାନ ଛିଲେନ ଇହା ଏକକଳ ନିଶ୍ଚିତ । ବର୍ତ୍ତେର ତୀଙ୍କୁ ଗୋପୀଚାନ୍ଦ ବା ଗୋବିନ୍ଦଚନ୍ଦ୍ରେର ସହିତ କାହୁପାର ନାମ ସମ୍ମିଳିତ ହେଉଥିଲା । ଶର୍ମାଲିଗିରି ପରାଣ ଅହସାରେ ବଜେର ଚନ୍ଦ୍ରବନୀର ବାଜାରା ବୌଦ୍ଧ ଛିଲେନ ଏବଂ ବାଜେଜ୍ର ଚୋଲ ୧୦୨୩ ଶ୍ରୀଷ୍ଟିଯ ଅନ୍ଦେ ଗୋବିନ୍ଦଚନ୍ଦ୍ରକେ ପରାଙ୍ଗୁତ କରେନ । କାହୁପା ଏହି ସଥେ ବର୍ତ୍ତମାନ ଛିଲେନ । ତାହୁ ହଇଲେ କାହୁପାକେ ଏକାଦଶ ଶତକେର ଲୋକ ବଲିଯା ଅନାହାନେ ଶ୍ରୀକାର କରା ଯାଇତେ ପାରେ । ଶିକ୍ଷାକାହୁପା ସେ ମୋହାକୋର ଓ ଚାର୍ଯ୍ୟାପଦ ନୟନ ରଚନା କରିଯା ଗିଯାଛେ, ତାହା ବାହଲା ତାବାର ଏକ ପ୍ରାଚୀନ ନିର୍ମଳ ଓ ଅପୂର୍ବ ସାମଗ୍ରୀ । କେବଳ ଶିକ୍ଷାରମେ ନହେ, ବାଂଲାର ପ୍ରାଚୀନ କବି ରମେଶ କାହୁପା ଚିରଦିନ ଆବାଦେର ଭକ୍ତି ଓ ଶ୍ରୀ ଆକର୍ଷଣ ଅନ୍ଦେର ପରବର୍ତ୍ତୀ ସମୟେର ହଇଥେନ ।

କେମରିଙ୍ଗ ବିଖ୍ୟାତାଲେର ରକ୍ଷିତ ଶ୍ରୀହେ ସଜ୍ଜ ପଞ୍ଜିକା ସେଗରଜ୍ମାଳା ନାମେ ଏକଟି ଯୋଗଦାନ୍ତେର ପୁଣ୍ୟ ଆହେ । ତାହାର ଶେବ ଏଇଙ୍ଗପ—ଶ୍ରୀହେ ସଜ୍ଜପଞ୍ଜିକା ସେଗରଜ୍ମାଳା ସମ୍ମାନ୍ୟ । କ୍ରାତରିଯାଂ ପଞ୍ଜାଚାର୍ୟ ଶ୍ରୀକାହୁ ସାମାନ୍ୟ ହୀତ । ପରମେଶ୍ୱରେତ୍ୟାଦି ବାଜାବଳୀ ପୂର୍ବସଂ । ଶ୍ରୀମଦ୍ ଗୋବିନ୍ଦ ପାଗ ଦେବନାମ୍ ମେ ୧୦ ଭାତ୍ର ଦିନେ ୧୪ ଜାନ୍ମିତ ଖିଂ ପୁଣ୍ୟକ କା ଶ୍ରୀଗାସ କରେଣ ॥ ଖୁଣ୍ଟିଯାକେ ଇହାର ଲିପିକାଳ ହଇବେ ୧୨୦୦ । ଏହି ପୁଣ୍ୟକେ ଆଲୋଚା ବିଷୟ ହଟିତେ ତାହା ସେ ଚର୍ଯ୍ୟାକାର କାହୁ ପାଦେର ଲେଖା ଅନାମେ ବୁଦ୍ଧ ବାପ । ପୂର୍ବୋତ୍ତିତ ବୌଦ୍ଧ ତାତ୍ତ୍ଵିକ ମାଧ୍ୟ ହଟିତେ ଆସନ୍ତି ଦେଖିତେ ପାଇ—“କୁଣ୍ଠ ବୀ କାହୁପା (ମଞ୍ଗାଚାର୍ୟ) ସେଗରଜ୍ମାଳା ନାମ ହେ ସଜ୍ଜପଞ୍ଜିକା ।” ସଦି କାହାରଙ୍କ ଏହି ମତ ଗ୍ରହଣ ଆପଣ ଥାକେ, ତାହା ହଇଲେବ କାହୁପା ଯେ ତୁରକ କର୍ତ୍ତକ ୧୧୨ ଶ୍ରୀଷ୍ଟାଦେ ବାଂଲା ଆକ୍ରମେର ପୂର୍ବେ ଛିଲେନ, ତାହା ସହଜେ ଶ୍ରୀକାର କରା ଯାଇତେ ପାରେ । ତଥେ କାହୁପା ୧୦୦ ଓ ୧୩୦ ଶ୍ରୀଷ୍ଟାଦେର ସଥେ ବର୍ତ୍ତମାନ ଛିଲେନ ଇହା ଏକକଳ ନିଶ୍ଚିତ । ବର୍ତ୍ତେର ତୀଙ୍କୁ ଗୋପୀଚାନ୍ଦ ବା ଗୋବିନ୍ଦଚନ୍ଦ୍ରେର ସହିତ କାହୁପାର ନାମ ସମ୍ମିଳିତ ହେଉଥିଲା । ଶର୍ମାଲିଗିରି ପରାଣ ଅହସାରେ ବଜେର ଚନ୍ଦ୍ରବନୀର ବାଜାରା ବୌଦ୍ଧ ଛିଲେନ ଏବଂ ବାଜେଜ୍ର ଚୋଲ ୧୦୨୩ ଶ୍ରୀଷ୍ଟିଯ ଅନ୍ଦେ ଗୋବିନ୍ଦଚନ୍ଦ୍ରକେ ପରାଙ୍ଗୁତ କରେନ । କାହୁପା ଏହି ସଥେ ବର୍ତ୍ତମାନ ଛିଲେନ । ତାହୁ ହଇଲେ କାହୁପାକେ ଏକାଦଶ ଶତକେର ଲୋକ ବଲିଯା ଅନାହାନେ ଶ୍ରୀକାର କରା ଯାଇତେ ପାରେ । ଶିକ୍ଷାକାହୁପା ସେ ମୋହାକୋର ଓ ଚାର୍ଯ୍ୟାପଦ ନୟନ ରଚନା କରିଯା ଗିଯାଛେ, ତାହା ବାହଲା ତାବାର ଏକ ପ୍ରାଚୀନ ନିର୍ମଳ ଓ ଅପୂର୍ବ ସାମଗ୍ରୀ । କେବଳ ଶିକ୍ଷାରମେ ନହେ, ବାଂଲାର ପ୍ରାଚୀନ କବି ରମେଶ କାହୁପା ଚିରଦିନ ଆବାଦେର ଭକ୍ତି ଓ ଶ୍ରୀ ଆକର୍ଷଣ ଅନ୍ଦେର ପରବର୍ତ୍ତୀ ସମୟେର ହଇଥେନ ।

ମୁହସନ ଶହିଛୁମାହ ।

সুন্দর

শক্তি চিতে যৰ বক্তু বৌধার্থ,
শক্তি সুধা কেগো বক্তিতে দিলে দান ;—
গুরৱে পত অলি—সুবৰে ফুল হাত,
চকল কেগো সুবি অঞ্চল ওড়ে কার ?

পুলিত শঙ্খ-ধারে পঞ্চমে পাহে পিক
অন্তরে একি সুখ, বক্তু চারিদিক !
মন্তিত যন্ত-যন্মে, বন্দিত ধরা যাব,
সুস্মর একি তৰ মন্দিরে হেরি আৰ !

স্পন্দিত হিয়া মাকে মন্তিত তৰ সুৱ—
লিঙ্কিত আৰি ধোৰে বাহিত কত সুৱ ?
চিহ্নিত পথ মাকে অৰিত পথ কাৰ—
নিৰ্মল হাসি মাখা উজ্জল ফুলহার !

বন্দমা গামে বাজে সুর্জনা একি হার !
কৃষ্ণিত চিত যৰ মন্তিত সুধা চাৰ !
অন্তৰ কৰ যৰ সুন্দর ওগো আজ,
উত্তৰ কৰ ঘোৱে আগ্রহ ধৰা যাব !

ত্রিসরোজকুমাৰ মেন ।

চরিত্রহীন ।

অবস্থাপিকা ।

আমি যদি গৱে লিখতে বস্তাম তাহ'লে এৱ অমেক
কথাই বাহু-হাত ধিৱে লিখ-তাৰ কিন্ত এ এত বড় সুন্ত্য
যে, এৱ একটুও কাট-ছাঁট দিতে বল সন্মে না—এমন
কি, তোমাদেৱ কাহে বা অলৌল অংশ, তাও ধূলে বলব ;
কাৰণ আলি, এ কথা সুবি কাৰুৱ কাহে গৱে কৰবে না।

সুন্দীল বিকাল বেলাৰ দিকে লৌলাৰ সন্মে দেখা
কৰতে এসেছে। এ-কালান, সে-কালান, এ-বৰ ও-বৰ
ধূঁজে তাকে মা পেঁয়ে, একটা ঘৰেৱ আনালাৰ ক'ঁক
দিয়ে দেখ'লে লৌলা মা ধূঁজে। সে ব্যটা মান কৰবাৰ
যৱ। লৌলাৰ ধামিকটা মাৰে সাৰামৰাধা, ধামিকটাৰ
অমঠালা।

সুন্দীল মাগে অভিবালে ঠোঁট সুলিয়ে, হাত সুটো
ক'ব'ৰে লৌলাৰ সন্মে দেখা মা কৰেই বাড়ি কিংও গেল।
লৌলা কাম্ভেও পাৰল মা সুন্দীল এসেছিল কি মা,

বাড়ী গিৱে হই রগ কোৱে টিপে তাৰ লাইভেৰী
যৱে অনেকক্ষণ বলে বৈলে। বাজে কিছু মা খেৱেই
শুৱে পড়ল। সুম হয়েছিল কি মা জানি না।

লৌলাৰ ও সুন্দীলেৰ বৰস কৰ তোমাৰ আম্ভতে লোক
হচ্ছে ? আমিত ঈ কথাটা বলতে ধূলে গেছি। গৱ
লেখাৰ কারচা-কামুম—কোন্টা। আগে বলতে হয়,
কোন্টা পৰে বলতে হয় কিছুই আমাৰ জানা নেই বলেই
ধূল হৰে গেছে। আৱ এটা ত গৱ মৱ।

লৌলাৰ বৰস ধূবই লোকনোৱ—প'নেৰ। সুন্দীলেৰ
বৰসও যন্ম মৱ—আঠাৰ। তাই একটু তয়-তায়মাৰ
কাৰণ আছে, মৱ ?

সকালে সুন্দীলেৰ মুখ উক্কনা ছিল। বিশ্বাসই সে
যুবৰ মি—বে ক্যাক ছবি গত গোধুলি সংখে গে দেখেছে,
সমস্ত মাত তেওঁে তাৰই অঘ দেখেছে। তাহি বোৰ হয়।
তবে সকালে মাখা ধৰেছিল কি মা, বা মাধা বিশ্ব কিম্

କରେଛିଲ କି ମା, ତା ସାଙ୍ଗ ଉଚିତ ହେବ ମା । ମତ୍ୟ ମେ ହୁର୍ମତା ଅନୁଭବ କରୁଛି,—ମେଟା କାଳ ବିକାଳ ଥେକେ କିଛି ବାରନି ବଲେ ।

ତାଳ ଲୋକେ ବଳବେ—ତାର ଉକିମାଟା ତାଳ ହେବ ନି ; ଆର ଏହି ଅନ୍ତାଟା ମେ ମିଥେହି ବୁଝେଛିଲ ଏବଂ ନାରାବାତ ଥରେ ଅନୁଭାପ କରେଛେ । ତାଇ ହସ ତ ହବେ ।

ମୁଁ ଲୋକେ ଅଞ୍ଚ ରକ୍ଷ ତାବବେ ତା ଜାନି । ଆଧି ବଳ—ପାପ ମୋଟେ କରି ନି, ତାର ତେବେ ପାପ କରେଛି, ଅନୁଭାପ କରେଛି—ଏହିଟେଇ ତେବେ ତାଳ ନର କି ?

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ତାର ପର ଅନେକବାର ତାଦେର ହୃଦୟର ଦେଖା ହରେଛେ । ଶୁଣିଲ ଗର୍ଜ ବଲେଛେ—ଲୌଳା ଶୁମେଛେ । ଶୁଣିଲ କବିତା ଲିଖେଛେ—ଲୌଳା ତାର ଭୁଲ ଥରେଛେ । ଲୌଳା ଭବି ଏକେହି, ଭୁଲିଲ ଆଶାତେ ରେଖା କୋଣାର ଫୁଟ୍ ଉଠେ ନି, ଶୁଣିଲ ତା ଦେଖିଯି ବିଲେଛେ ।

ଏକଦିନେର ଜଣା ସେବିନେର ଗୋଖୁଲିର ଆଧୋ-ଛାରୀ—ଆଧୋ-ଆଲୋର ଚାରି କରେ କୁକିରେ ଦେଖାର କଥା ଶୁଣିଲ ଲୌଳାର କାହେ ଏକାଶ କରେ ନି ।

ହସ ତ ଶୁଣିଲ ନିଜେହି ମେ କଥା କୁଣ୍ଡତେ ବନେଛିଲ ।

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ବଡ ଗ୍ରେମ ପଡ଼େଛେ । ଲୌଳା ଆମା ସେବିଜ ଗା ଥେକେ ଖୁଲେ ଫେଲେ, ଶୋକାର ହେଲାନ ଦିଲେ, ବହି ପଡ଼ତେ ପଡ଼ତେ, ଦୁଃଖ ବେଳା କଥମ ଅଞ୍ଚ ବନ୍ଦ ହେବ ଶୁଣିଯି ପଡ଼େଛେ । ଦରଜା ଆର ବକ୍ଷ କରା ହସ ନି ।

ଶୁଣିଲ ଆଜ ଏମେହେ ତାର ମଧ୍ୟ ଦେଖା କରୁଣେ । ଧରେ ଚୁକେଇ ଲୌଳାର ଏହି ଶୁଣ୍ଟ ମୁଣ୍ଡ ଦେଖେ ଧୀରେ ଧୀରେ ପା ଟିପେ-ଟିପେ ମେ ପେହିରେ ଏଳ । ଲୌଳାର ଗା ଥେକେ ଅଁଚଳ ଧେସ ପଡ଼େଛିଲ । ପୂର୍ବ-ବିକଶିତ ଘୋବନ । ଶୁଣ୍ଟ ଲୌଳାକେ ବଡ ଶୁଦ୍ଧ ଦେଖାଛିଲ ।

ଶୁଣିଲ ବାର-ବାଢ଼ିତେ ଚଲେ ଏଳ । ଲୌଳାର ବାବାର ମଧ୍ୟ ଦେଖା କବୁଲ ; ତାର ମଧ୍ୟ ଅନେକକଣ ବସେ ଗର୍ଜ କବୁଲ ; ବିକାଳଦେଲା ତାରାଇ ମଧ୍ୟ ତା ଥେବେ, ଲୌଳାର ମଧ୍ୟ ଦେଖା ନା କରେଇ ଚଲେ ଗେଲ ।

ତାର ପର ଅନେକ ଦିନ ଶୁଣିଲ ଲୌଳାର ବାଢ଼ି ଆମେ ନି ।

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ଲୌଳାର ବିଲେର ମଧ୍ୟ ଶୁଣିଲେର ଆର ଦେଖା ପାଓଯା ଗେଲ ନା । ମେ ନିରାଶ-ପଣେ ଗା ଢାକା ଦେଇ ନି । ହକି ଖେଲୁଣେ ଖେଲୁଣେ ପା ଡେଲେ ଆଜ ମାସ ଧାନେକ ହ'ଲ ବିଛା-ନାମ ପଡ଼େ ଆହେ ।

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ଆବାର ହ'ଲନେର ଦେଖା ଶୁନା ହରେଛେ । ଲୌଳାର ଆବାର ମଧ୍ୟ ଶୁଣିଲେର ଆଲାପ-ପରିଚର ହରେଛେ ;—ତିମି ପ୍ରାରି ଶୁଣିଲକେ ବିକାଳ ବେଳ । ତାଦେର ବାଢ଼ିତେ ଧରେ ମିଥେ ଯେତେନ ; ଲୌଳା ନିଜେ ହାତେ ଶୁଣିଲ ତରକାରୀ କ'ରେ ତାକେ ଧାଇୟେ ହେବେ ଦିତ ।

ଅନେକ ଦିନ ଶୁଣିଲେର ଧରେ ଲୌଳା ନେଇ ବି—ଶୁଣିଲଙ୍କ ଆମେ ନି । ଏକଦିନ ଶୁଣିଲ ଲୌଳାର ଚିଟି ଗେଲ—“ତୋମାକେ ଏକଟା କଥା ବୁଝିବାର ଆହେ, ଆଜ ବିକାଳେ ଏକବାର ଏମୋ ।”

ଶୁଣିଲ ଏଲେ ଏକଥା ମେହାର ପର ଲୌଳା ବରେ—“ତୋମାକେ ଏକଟା ମତୁମ ଧରେ ଦେବ—ତମେ ଖୁଣ ହେବ—ଆଜ ମାସ ହୁଇ ହ'ଲ ଏବଟି ସର୍ବେର ଶିଖକେ କୋଳେ ନେବାର ପହୋନା ପେହେଛି ।”

ଅବଶ ମେହା ରାତ୍ରେଇ ଏହି ଧରେ ମେ ତାର ଆବାରକେ ବଲେଛିଲ ।

ଶୁଣିଲ ତମେ ମତ୍ୟ ଖୁବ ଆମଦ-ଗେଲ—ଲୌଳା ବେ ତାକେ ଡେକେ ଏହି ଧରେ ଦିଲେଛେ, ତାତେ ମେ ଗର୍ଜ ଅନୁଭବ କରଲ ।

ଶୁଣିଲ ରୋଗୀ ହେବ ଗେହେ । ତାର ଡିସପେପଲିଯା ହରେଛେ । ମେ କି ଲୌଳାର କଥା ବଡ ବେଳେ ତାବେ ?

ତୁମ୍ବ ବଲୁବେ—ଛିଃ, ପରଜୀବ ଚିନ୍ତା ହୃଦୟେ ହାତ ଦେଇଯା ! ଆରିବ ବଲ—ଛି !

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ଶୁଣିଲ ଏସ, ଏ, ପାମ କରେଛେ ବଟେ, କିନ୍ତୁ ତାର ଶବ୍ଦର ବଡ ବାରାପ ହାତ୍ରେ ଦିନ ଦିନ । ଗଲଟୋମେ ଖୁବ କଟି ପାଛେ—ପ୍ରାରି ଯରକିଯା ଇମଜେଟ୍ କରନ୍ତେ ହସ । ମେ ନାପିକେ ହାତୋଯା ବନ୍ଦାତେ ଗେହେ ।

ଲୌଳାଇ ଅହରୋଧେ ଲୌଳାର ଆବାର ଦେଖାନେ ତାକେ ଟେଲିଗ୍ରାମେ ଜାନିଯାହେନ—ଲୌଳାର ଏକଟି ବେଳେ ହରେଛେ ।

সুশীল টেলিপ্রেই অবাব দিল—“বড়ই আমন্ত্রিত হলাম। মেরের দীর্ঘ জীবন ও সৌভাগ্য কাহানা করিব।”

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এইবাব মতুন কথা পাঢ়ব। এটা যদি গল্প হ'ত, তা হ'লে আর কোন কথা পাঢ়বার অরকার হ'তনা—গুরু প্রেমের কথাই লিখতাৰ। কিন্তু মতুন ঘটনা ঘটল।

পুৰু একজম বড় লেখক বলেছেন—“গুৱাম সাবধান হ'য়ে চলে, সে একটা অচুত রকম হ'তে পাবে না—পাহে লোকে অবিদ্যাস করে।” কিন্তু সত্য ঘটনা কাজৰ ধাৰ ধাৰে না—সে যা-তা হয়—অসম্ভব হত্তেও তাৰ একটুও আটকাব না।

এই কাকে লৌলাৰ আৰ সুশীলেৰ পৰিচয়টা দিয়ে বাবি।

লৌলাৰ যাবা সুধীৰ বাবু—ও সুশীলেৰ যাবা বিহারীবাবু—হৃতমে বছু হিলেন—এই হৃতেই এই হৃই পৰিবাবেৰ আলাপ পৰিচয়। সুধীৰ বাবু বিপক্ষীক—আৱ বিৱে কৰেন নি। লৌলা তাৰ একমাত্ৰ যেৱে। ধাড়তে এক বুকা পিলৌয়া (তিনি সুধীৰ বাবুৰ পিলৌয়া) আছেন। তিনি বিধবা—হেলে যেৱে কিছুই নাই। সুধীৰ বাবুৰ আদম বাড়ী খুঁ:না জেলায়, সেখানে ঘৰে খৰিমারী আছে। অনেক দিন তাৰা দেশ ছাড়া। সিয়লা অঞ্চলে, কৰ্ণফুলিমস্ট্রাটের উপৰ বাড়ী কৰে বাস কৰছেন।

বিহারী বাবুৰ ছৃষ্ট বিবাহ। অথবা দৌৰ হই পুত্ৰ—বিজয় ও বিধু। সে জো যাবা গেছেন। সুশীল বিহারী বাবুৰ হেঁচ হেঁলে—এবং শেষ জৌৰ একমাত্ৰ পুত্ৰ। বিহারী বাবুৰ বাড়ী পটলকান্দিাৰ। দালালি কৰে বেশ হ'পৰলা অধিবেছেন। বিজয় ও বিধু তাৰই সঙ্গে ঐ ব্যৱস্থাৰ বোগ দিয়েছে এবং উন্নতি কৰে। সুশীল লেখা পঢ়াৰ এবং সব বিবৰে তাল বল্তে হবে। কিন্তু তাকে মিলেই তাৰ বাবাৰ কিছু অধ্যাব্দি।

লেখাপড়া ছাড়াৰ পৰ সুশীল কোন একটা কাজ কৰে নন দেখিবি। যাবাৰ ইছে সেও একটা কিছু কৰক—তাৰ মাৰ ইছে এই উত্তি বয়সে চুপ কৰে না।

বসে ধাকে সে। সে খোকেমাৰি কৰতে পাৰে; কোম ব্যৰ্থা কৰতে যদি তাৰ বন বার, তাৰ কৰুতে পাৰে—তিনি কিছু বোঢ়াৰকম মূলধন দিতে পাৰেন আকে। ইছে হয়ত' তাৰ সঙ্গে দালালি কাজেও বোগ দিতে পাৰে। তাৰ একাত্ত ইছে সে চুপ কৰে মিশেষ হ'য়ে বসে মা ধাকে—বা হয় একটা কিছু কৰক। তিনি আলত ঘোটে দেখতে পাৰেন না, বৰং একটু শৰ্পাৰ চোখে দেখেন।

সুশীল ডিসপেন্সিয়াৰ ছুগছিল—তিনি তাকে মাসিক পাঠিয়েছিলেন। সে শৰীৰ সেবে কিবে এসেছে—এইবাব একটা কাজে বন লিবে। কৈ, সে দিকে তাৰ টান দেখা বাব নাভ'। একদিন তাকে কাছে ডেকে বেশ যত কৰে, ভাল কৰে, বলেন—এইবাব কৰ্মজোতে প্ৰবেশ কৰ। অথবা শ্ৰদ্ধ কাজৰই কাজে বন লাগে না। কাজ কৰুতে কৰুতেই কাজ কৰুতে ইছে বাবে—কাজই তখন মেৰাব অত পেৰে বসবে। টাকা পৰলা নাৰতে নাৰতেই টাকাৰ প্ৰতি বৰতা আসবে—তখন টাকা বেজপোৰ কৰুতে পাৰবে—ইছে বাবে। টাকা ধাকলেই কত ভাল কাজ কৰতে পাৰবে—সৱীবদেৰ দয়া কৰা—দেশে সুস কলেজ কৰে দেওয়া—ইন্ড্যান্ডি।

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অনেকদিন পৰে আৰু সুশীল লৌলাৰ সঙ্গে দেখা কৰুতে এসেছে। “কৈ সুশীল তোমাৰ শৰীৰ ত সাৰে মি তুৰি দিন দিন খড় বোগা হৰে যাইছ।” লৌলা অনেকবাব সুশীলকে দালা বলবাৰ চেষ্টা কৰেছে; বৰাবৰ নাৰ ধৰে ডেকে ডেকে, এমন অভ্যাস হয়ে গেছে এখন আৱ মুতন কৰে দালাৰ বল্তে পাৰে না—কেৱল বাধবাধ ঠেকে।

“তুমি কি মনে থনে কাজকে তালবাস ? কাজৰ প্ৰেমে পড়েছ ? এত শুকিৰে বাচ কেন ?”

সুশীল একটু হাসল—সে কথাৰ কোম অবাব কৰলনা—আৱ পাঁচ বকম বা তা গল কৰে বাড়ী চলে এল। সকাল সকাল খেৰে তৰে পড়ল।

লৌলাৰ বাবীৰ নাম চকোবাবু; তাৰ বাড়ী বাহুৰ বাগান। চকোবাবু পিতৃবাহুবীন—অনেক বিবৰ আসবেৱ

ଓ କୋଣାର୍କ କାଗଜେର ଆମେ ଏକମାତ୍ର ଉତ୍ତରାଧିକାରୀ
ଏହି ଚତୁରାବୁ ।

ତୁ ମି କି ବିଯେ ଥୋଟେ କରବେ ନା ?
ମେ କଥାର ଉତ୍ତରେ ସୁଶୀଳ ବରେ—“କି ପାଗଳ ।”

ଇଲକ୍ଟ୍ରିକ୍ ଆଲୋ ଅଳ୍ଚେ, ଯାଥାର ଉପର ପାଥା ଯୁଗହେ ।
ଶୁଣିଲ ବିଜାନାର ତଥେ ବେଳ ଜନମନେର “Every man in
is Humour” ପଢ଼ିଛେ । ଜୀଲା ସବେ ତୁମେ ବିଜାନା
ହାତଥେକେ କେଡ଼େ ନିରେ ଧୀରେ ଧୀରେ ତାର ଠୋଟେ ଏକଟି
ଛନ୍ଦୁ ଥେଲେ—

ଧୀରେ ଧୀରେ ସୁଶୀଳ ଚୋଖ ଖୁଲୁ—ଦେଖି ସବ ଅକ୍ଷକାର ।
ମେ ଶୁଣିଲ, ସ୍ଵପ୍ନ ଦେଖେ ଧର୍ଦ୍ଦର୍ଦ୍ଦ କ'ରେ ଉଠେ ଥିଲେ—
ବ୍ୟକ୍ତମ ବୁଝିତେ ପାରିଲୁ ‘ସ୍ଵପ୍ନ ଦେଖିଲିଲା’ ତଥନାନ୍ତ ଜାକିଯେ
ଉଠିବିଜାନାମ ମେ ପଡ଼ିଲା ନା । ବେଳନ ତୁମେ ଛିଲ ତେବେନିଇ
ତୁମେ ରୈଲ । ଅନେକଙ୍କଣ ମେହି ଅବସ୍ଥାର ଧାକାର ପର ଉଠିବି
ଆଲୋ ଆଲୁମେ । ଯାଲିମେର ତଳା ଥେକେ ରିଷ୍ଟୋରାଚ
ବାର କରେ ବୁଢ଼ି ଦେଖି—ବାତ ପୌନେ ତିମଟେ ।

ତୁମେ ତୁମେ କି ଖୁବ ତୁମ୍ଭ କ'ରେ ସ୍ଵପ୍ନିରୁ ଉପରୋଗ
କରୁଛି ? କେବଳ କ'ରେ ବଳବ ।

ଆଲୋ ନିବିଯେ ଦିଯେ ତୁମେ ତୁମେ ପଡ଼ିଲୁ । କଥନ ମେ ଶୁଣିଯେ
ପଡ଼େଇସେ ମେ ନିଜେଇ ଜାନେ ନା ।

ମକାଳେ ଶୁମ ଥେକେ ଉଠେଇ ବାନ କ'ରେ ଫେରେ । ତାରପର
ଶାହିତ୍ରେରୀ ଥରେ ଗିଯେ ମେଲ୍କ ଥେକେ Jousor ଏର ମେହି
ବିଜାନା ବେର କରେ ନିରେ ପଡ଼ିବାର ଚେଷ୍ଟା କରଲ । ତାଳ
ଲାଗଲ ମା ବିଜାନା ଟେବିଲେର ଉପରେଇ ପଡ଼େ ରୈଲ—ମେଲ୍କେ
ଆର ସଥାନାମେ ତୁଲେ ବାଧା ହ'ଲ ନା ।

ଅନେକରିମ ମେହି ତାବେଇ ବିଜାନା ପଡ଼େଛି—ଏକଦିନ
ବିଧୁ ମେହି ଥରେ ଏମେ ବିଜାନା ତାକେ ତୁଲେ ବେଦେ ଦିଲେ ।

* * * *

ଜୀଲା ସୁଶୀଳେର ବାଡ଼ୀ ବେଢାତେ ଏମେହେ । ବାଡ଼ୀ
କେବାର ମୟର ସମର ସୁଶୀଳେର ମଙ୍କେ ଦେଖା କରେ ବରେ—
“ଶୁଣିଲା”—

ଏହି ମତୁମ ଦାଳା ବଜା ସୁଶୀଳେର କାନେ ବାଜଲ । ଏହି
ଅନ୍ୟକ୍ଷେତ୍ର ପରେଧାନ୍ଟାର ଭେତ୍ର ଅନେକଧାନି ଅଭିତା ଛିଲ ।
ମିଳେକେ ମାହଲେ ଦିଲେ ଜୀଲା ଆବାର ବରେ—“ଶୁଣିଲା,
ତୁ ମି ଏହି ବାର ଏକଟି ବିଯେ କର ।”

“ପାଗଳ ।”

ଆମ ସଦି ବଲି ସୁଶୀଳ ଆବାର ସ୍ଵପ୍ନ ଦେଖିଲ—ତୁ ମି
ଅଧିକାର କରୁବେ । ମନେ କରୁବେ— ବୋଲି ବୋଲି ସ୍ଵପ୍ନ ଦେଖିବେ ।
ମବ ଥିଲେ କଥା ! କିନ୍ତୁ ସୁଶୀଳ ଆବାର ସ୍ଵପ୍ନ ଦେଖିଲ । ଅର୍ଥମ
ସ୍ଵପ୍ନ ଦେଖାର ଅନେକ ଦିନ ବାଦେ ଏ ସ୍ଵପ୍ନ ମେ ଦେଖିଲ ।
ମେ ଥିଲେ ଏହି ବଡ଼ ଦୁଃଖପଥ ।

ଅନେକ ଦିନ କେଟେ ଗେହେ—ଜୀଲାର ମଙ୍କେ ଇଲ୍ଲେ କରେଇ
ମେ ଆଯ ଦେଖା କରେ ନି । ମେ ଏହି ଏକ ରକମ ହରେ ଗେହେ ।
ଆପେ ବହି ପଡ଼ିଲେ ଖୁବ ଭାଲିଯାସ୍ତୁ, ଏଥମ ବହି ହାତେ କରେ
ନା । ବଜୁ ବାନ୍ଦବ ଆୟୀର ସନ୍ଦନ କାନ୍ଦନ ମଙ୍କେ ଦେଖା କରେ
ନା—କାନ୍ଦନକେ ଚିଠି ପର୍ଯ୍ୟନ୍ତ ଦେଇ ନା ।

ଜୀଲାର ଆବାର ଏକଟି ମେହେ ହ'ରେହେ । ଜୀଲାର ଆୟୀ
ଚତୁରାବୁ ଉଠିଲି ବସିଲେ ଯେଲା କୀଚା ପର୍ଯ୍ୟା ହାତେ ଗେହେ
ଯେଲା ବଜୁ ଜୁଟିଯେ କେଲେହେନ । ବୁଝାତେଇ ପାତ୍ର ଯାରା ଟାକା
ଦେଖେ ବଜୁବ କରୁତେ ଆମେ ତାଦେର ସମ୍ପଟା କର ମ୍ବ ।

କ୍ରମେ ଚତୁରାବୁ ରାତ୍ରେ ବାଡ଼ୀ ଆସା ବଜୁ ହ'ଲ—ଏକ
ଏକ ଦିନ ଦିନେର ବେଳାଓ ବାଡ଼ୀତେ ତାର ଦେଖା ପାଓଯା ବେଳ
ନାଁ । ଦୟମଧାର ହୁଲୋ ଦାର ଦିନେ ତାଳ ଦେଖେ ସାଂଜାନ-
ଗୋହାନ ଦାଗାନବାଡ଼ୀ କେନା ହ'ଲ । ତାଙ୍କେ ତାର ଓ ତାର
ବଜୁଦେର ତୁମ୍ଭ ହଲ ନା, ତାବେର ଧିରେଟାବେର ସର୍ବ ଚାପିଲ ।
ତାରା ବଲେନ ଉଠିଲା ତାଦେର ମନ୍ଦ ଅର, ଏତ ଏକଟା ଖୁବ
ଲାଭଜନକ ଯ୍ୟାସା ; ତା ହାଡା ଏତେ ଖୁବ ଭାଲ ରକମ
ଆଟେର ଚର୍କାଓ ହର ।

ଏକଦିନ ଜୀଲା ସୁଶୀଳେର ବାଡ଼ୀତେ ଲୋକ ପାଠିରେ ଥିବା
ଦିଲେ ତାର ଛୋଟ ବେରେଟି ଖୁବ ଅନୁଧ । ସୁଶୀଳ ଗିଯେ ବା
ଦେଖିଲେ ତାତେ ମେ ଏତଦିନ ଏଦେର କୋନ ଥୋଇ ମେର
ମି ବଲେ ନିଜେକେ ଧିକାର ଦିଲ ।

ଜୀଲାର ମେ ଚେହାରା ନେଟ୍—ବୋଗା ହରେ ଗେହେ । ବଜୁ
ମେଥେଟି ବାର କୁହେ ବସେ ରହେଛା । କ୍ରମେ ମେଥେଟି ବିଜାନାର
ମଙ୍କେ ତାତେ ମେ ଏତଦିନ ଏଦେର କୋନ ଥୋଇ ମେର
ମି ବଲେ ନିଜେକେ ଧିକାର ଦିଲ ।

“ଚତୁରାବୁ କଥମ ଆସିଲୁ ?”

“তিনি বোধ হব আৰু কিৰিবেন না। এ ক'হিম তিনি আজডাখাৰি বাবা তাদেৱ অধিকাংশেৰ বংশপৰিচয় এই বাড়ী কেৰেম নি। সাথমে শুড়জাইডেৱ ছুট—তাৰ বিহেটাৰ—”

“বিহেটাৰ ?”

সুলীল কিছুই জানত না। সব ব্যবৰ শুনল। বাড়ীতে একটি আঞ্চলি মেই—লীলা এই এত বড় বাড়ীতে ছুটি দেহে মিহে। তাৰ পৰিধে একটি দেহেৰ হব আৰু মৰ বাল, মৃত্যু হবে ইত্যত। চাকৰ আছে—বাসুম আছে—কি আছে—তাজ্জ্বাব হৃবেল। এসে দেখে যাব—একজন বৃক্ষ সহজকাৰণও আছে।

সুলীলেৰ ক'হিম আৰু বাড়ী কেৱা হল না। অমেক তেটা-চৰিয়া হ'ল—কিছুই কৰতে পাৰা গেল না—আৱে হিম দশকে হৃপুে দেহেটি বাবা গেল।

“একবাৰ চৰীবাবুকে ব্যবৰ দি ?” কদিন খেকেই সুলীল একথা লীলাকে বলছে—লীলা খুব কোৱা কৰে অভিন্ন বাবা দিয়ে এসেছে। লীলাৰ বাবাকে পৰ্যাপ্ত ব্যবৰ দেয় নি—গাছে তিনি এসে তাৰ এই অবস্থা টেৱ পান। আৰু যেহেটি বাবা বাজুয়াতে লীলাৰ কেোন পত্তিই বেম আৰু রাইল না। সুলীল ব্যখন বলে—“চৰী বাবুকে ব্যবৰ দি—তিনি একবাৰ আসুন। তাৰ তিকামা !”

“কাৰি না ত।”

অনেক র্দেশ ব্যবৰ কৰে বিহেটাবে গিৱে সুলীল চৰীবাবুকে দেহে নিৱে এল—তিনি কান্ততে কান্ততে বাঢ়ীতে বাঢ়ী অনেন।

চৰীবাবু বাগান-বাড়ীতে বা বিহেটাবে এ ক'হিম আৰু বাস নি। বাড়ীতে বছুদেহ মিহে আজ্ঞা কৰেন। তবু জুশি মেই। এত ব্যবে বলে থাক। তাদেৱ ধৰ্মতে মহ হব না।

ব্যবৰ সংসাৰ বলে ত তাদেৱ কিছু নই। বাড়ীতে হেলে দেহে আছে বটে, তবে সে হেলে দেহেদেৱ ধাপ বে তাৰা, তাতে তাদেৱ মিহেদেৱই সন্দেহ; আগম আপম বাপেৱ মাথ জিজ্ঞাসা কৰলে চেটে বাৰ বটে, কিন্তু বাপেৱ মাথ বলতে তাদেৱ বাধ্যতা ঠিকে।

বাগ কৰো না—এসব পুজাগালি মৰ। এই আজ্ঞাৰ

আজডাখাৰি বাবা তাদেৱ অধিকাংশেৰ বংশপৰিচয় এই বৃক্ষ।

সুলীল তাড়াতাড়ি চৰীবাবুৰ বাড়ী চুক্তে—লীলাৰ বড় দেহেৰ আৰুৰ অস্থি কৰেছে।

চৰীবাবু তাকে বাধা দিয়ে বলেন—দেখুন, আপমি জ্ঞালোকেৰ ছেলে। অৱশ শেৱালেৰ মত আমবাবাগানে চোকেন কেন ?”

বছুয়া ‘হি—হি—হি’ ক'বে উঠলেন। ‘হা হা’ ব্যবেৰ উচ্চ সৱল হালি তাদেৱ মূখে কখন দেখা দেৱ নি।

সুলীল এক সেকেণ্ট ভাব্ল—অপৰাম বোধ কৰল—ৱাগে কামটা লাল হবে উঠ্ল। কোন কথা মাৰলে বাড়ী খেকে বেৱিয়ে পড়েছিল—মনে গড়ল তাৰ—লীলা অসহায় অবস্থায় কৃষি দেহেটি মিহে তাৰই অপেক্ষাকৃত ব্যস আছে। আৰুৰ ক্ষেত্ৰে সে কিমে এল—চৰীবাবুকে বিজাসা বন্দ—“খুকি কেৱল আছে ?”

“আৰু অত ব্যবৰ নিতে হবে না—অত ব্যবৰ দেখাতে হবে না—তাকামি ! খুকিৰ আৰু খুকিৰ মাৰ ব্যবৰ মেৰাম চেৱলোক আছে—বাও—”

এৱ পৰেও যদি সুলীল লীলাৰ আৰু লীলাৰ দেহেৰ র্দেশ ক'বে থাকে তা হ'লে তুমি বলুবে—সুলীলেৰ আঞ্চ-সমান জ্ঞান নেই ! আৰু বলি সে সেদিন খেকে লীলাৰ সলে সশৰ্ক তুলে দিয়ে থাকে—তা হ'লেও ত বলবে তুমি—তাৰ কৰ্তব্য জ্ঞান নেই।

এই দিন সে বিড়িৱাবাৰ দ্বপ্তি দেখল।—লীলা বিধবা হয়েছে—তাৰ আৰুৰ বিধবা-বিধবাহ হ'ল। কাৰ সলে হ'ল সেটা শেখ না হতেই কলা ক্ষেত্ৰে গেল। এ দ্বপ্তি সিংহাসন কৰে দেখে নি—কোৱেও দ্বপ্তি মৰ—বে সত্য হবে। হিম হৃপুে চেৱামে বসে আধ-বুৰু আধ-জাগৱণে এই দ্বপ্তি সে দেখ্ল।

সুলীল লীলামে অনেক দ্বপ্তি দেখেছে—তাৰ একটাও তাৰ মনে ছাপ ধেখে বাব নি। লীলাকে মিহে এই দুটি মাৰ দ্বপ্তি সে দেখল—আৰু একটা মৰ—হ-হ-হটা ব্যে লীলাৰ হোগ থাকাতে সে একটু চিৰিক হয়ে পড়ল। এই দ্বেৰ দ্বপ্তি বড় হংথপ্র !

তুমি ত বলবে—সুলীল চিনিবাম। তোমাৰ কাহে

ତାର କଥା ଆର ପାତ୍ର ମା—ତୋମାର ଏକବେଳେ ଦାଗିବେ ।
କାରଣ ମୁଣ୍ଡିଲେର ପ୍ରତି ତୋମାର କୋମ ସହାହୃଦୀ ନେଇ ।

କିନ୍ତୁ ତୋମାର ଦୋଷଦ୍ୱାରା ରୋଗ କି ଯାବେ ? ଆବାର
ହୁଏ ତ ବଜୁବେ—ଲୀଲା ଆମ୍ବୋଦୁଖେ ବକିତା, ସମ୍ପତ୍ତି ତାର ଏକ
ମେରେ ମରେହେ—ଆର ଏକ ମେରେର ଅମ୍ବୁ—ତାକେ ନିଯେ
କି ମୁଣ୍ଡିଲେର ସପ ଦେବା ଉଚିତ ?

ବପୁ କି ବାକ୍ତର ଉଚିତ ଅମୁଚିତର ଧାର ଧାରେ—ମେ କି
କାହିଁ ହାତଧରା ?

“ମୁଣ୍ଡିଲ କି ବିରେ କହେହେ ?”

“ଆବି କାମଲେଣ ତାର ଉତ୍ତର ହେବ ନା

“ଲୀଲା କି ବିଦବା ହେବେହେ ?”

“ଆବି ନା !”

“ଚତୋବାସୁର ଦ୍ୱାରା ତାଳ ହେବେହେ ?”

“ମେ ରୋଜେ ତୋମାର ବସକାର ତ କିନ୍ତୁ ନେଇ । ମେ
ଧେରଇ ତ ନିଲେ—କୈ, ଖୁକିର ବଧାଣ କିନ୍ତୁ କିମ୍ବାର
କରଲେ ନା ?

ଶ୍ରୀପ୍ରବୋଧମାଳ ମୁଖୋପାଧ୍ୟାର

ମନେ ପଡ଼େ ।

ଆଜି ଯରମ ବୀପାର ପୋପମ ତାରେ
 ଶିହରି' କାପେ ଯଧୁର ତାନ,
ହୋଇଲେର ଶିଳେ କିମ୍ବା ବକାରେ
 ଉଠିଛେ ବାଜି' ପାଇଁ ଗାନ !

ସହରବାସୀର ତକ ପରାଣେ
 ପାଇଁ ଶ୍ରୀତିର କଳ୍ପନାର
ଛୁଟିଛେ ଆଜି, ବାଧା ନା ଯାଇଲେ,
 ଖୁଲେଛେ କରୁ ହନ୍ଦର ବାର ।

ମନେ ପଡ଼େ ଆଜ, ପକ୍ଷ ବିଷଳ
 ଆଜି ଆମାର ପିହାଳ ବଳେ
ଲିମାବନିନେର ଅମ୍ବ ମନ୍ଦଳ
 ମୁଖ ଲୁକ ହୁଲ ମନେ ।

ମନେ ପଡ଼େ ତରା ବିଲେର ଅଳେ,
 ଯୋଦେର ବିହାର ତରଣ ବାହି,
ମୁଖରିଯା ମାଠ କଳ-କୋଳାହଳେ,
 ଅଧାର ହାଲିର ସକ୍ଷିତ ପାହି' ।

ଅଳେ ଶରନେ ଯାଦେର'ପରେ
 କନ୍ତଇ କଥା, କନ୍ତ ନା ଏମନ—
ରହନ୍ତ-ଦେବା ତଟିଲୀ ଅଭୂତ,
 ଯାଦେର କେତେ ସବୁଳ ତରନ ।

ହିଂସା ଦିବାର ସର୍ବ ଭର୍ମିଯା
 ବିଜୟାର ବାତେ ସକଳ କୁଳି'
ମନେ ପଡ଼େ ବଡ଼ ହୋଟ୍ଟେ ଯିଲିଯା
 ଉଦାର ମରଳ କୋଳାକୁଳି !
 ଆଜ ମନେ ପଡ଼େ ଶୀର୍ଷ ଦୀପିର
 ଶ୍ରୀତଳ ବୁକେ ସାତାର ଖେଳା,
ଦେଇ ମଲିଲ ବାଲିହାତୁରିଯ ।
 ଶ୍ରାମଳ ତଟେ ଗାହେର ଖେଳା ।

ଅମ୍ବ ଯେଥାର ଦିଗକେ ଦେଇଲେ
 ବୁଝ ହିଜଳ ପାହେର 'ପରେ,
ଦେଖିତାମ ମେଧା କି ଦୀପି ଖେଳେ
 ଅନ୍ତଗାରୀ ତପନ କରେ ।

ମୁଖ ମୁଣ୍ଡିଲ ଆକାଶେ
 ତତ ଦ୍ୟୋହମା ପଢ଼ିଛେ ଏଲାରେ
ମୁଖ ଧରନୀ ; ମଜାଗ ବାତାମେ
 ବାସରା ଯୋରା ଆପରା ହାରାଯେ ।

ଶତ ମୁଖରି ଆୟାଖିତେ ତାମେ,
 ଶତ ଆବେଗ ଆୟିତିର ମୁଲେ
ଶତବେ ଦେବା ମୁହଁ ପ୍ରାୟାମେ—
 ଉତ୍ତମା ଆବି ସକଳ କୁଳେ !

ଶ୍ରୀବୋଗେଶ୍ଚନ୍ଦ୍ର ଚୌଧୁରୀ ।

ଡାଲି ।

ଆମରେର ଦେଶ ।

ଆମେରିକାର କାଲିକଗିଯାର ପୁଟ୍ଟାର ମେଲାର ଜ୍ଞାନବ୍ୟୋର ମାଧ୍ୟମେ ଏକଟି ହ୍ରାନ ଆହେ । ଏହି ହ୍ରାନଟିକି ପ୍ରଧିବୀର ମଧ୍ୟ ମର୍ଯ୍ୟାପିକା ଅଧିକତର ସାହାକର ହ୍ରାନ । ଏଥାନକାର ଲୋକରେ ସାହ୍ୟ ଅତି ଉତ୍ସକ୍ତ । ୧୮୬୩ ମନେର ପ୍ରାତି ହିତେ ହ୍ରାନରେ ଏକମ ଶୋକ ମାତ୍ର ବାବୁ ନାହିଁ, ଏଥାନକାର ପ୍ରଧାରି ଉତ୍ସାମେର ଏକ କୋରାଲ ମାଟି ଖୁଦିତେ ହସ ନାହିଁ । ଏଥାନକାର ଲୋକରେ ଏହି ଶାଟ ସଂକ୍ଷରତର ମଧ୍ୟ ସେ ଏକ-ମାତ୍ରରେ ନାହିଁ ତାହା ମହେ, କିନ୍ତୁ ଆଶର୍ଦ୍ୟର ବିଦୟ ବରିଯାରେ ବରିଯାରେ ତାହାର ପ୍ରାୟେ ମରେ ନାହିଁ । ମକଳେ ପ୍ରାମାଣ୍ୟରେ ସାଇରା ମାରା ପିଲାହେ ।

କେଶେର ଜଣ୍ଠା'ଆଜ୍ଞାହତ୍ୟା ।

ଦିନ୍ ମୁସ୍ ଇତାଳ ନିଉଇରକେ ଏକଜମ ଟାଇପିଟ୍ । ତାହାର ଅତି ମୁହଁର କେଶ ହିଲ, ତାହାର କେଶେର ସୌମର୍ଦ୍ଦ୍ୟ ଦେଖିଯା ଅମେକ ମୁହଁରି ଚିତ୍ତ ଆକ୍ଷଟ ହିତ । ଏକଦିନ କ୍ରାମକ ଗର୍ବ ପଡ଼ାଇଲ, ଇନ୍ଡାସ୍ସ ସବୁଣୀ ତାହାକେ ଉପଦେଶ ଦିଲେମ, ଚାଲ ହୋଟ କରିଯା କେଳ । ବଜୁଦେଃ କଥାର ଚାଲ ହୋଟ କରିଯା ହିଲ, ଇତିଃ । ତିମି ଏକଦିନ ମଜ୍ଜ୍ୟା ବେଳା ସରେ ଭିତର ଚୁକ୍କିଯା ମନ୍ଦରୀ କରିଯା ପାଇଁ ପାଇଁ ଖୁଲିଯା ଦିଲେମ । ପରେର ଦିନ ଆତେ ଦେଖି ମେଲୁ ଦୁର୍ଭୀଗ ମୁତ୍ତଦେହ ଶବ୍ୟାର ଉପର ପାଇଁଯା ବରିଯାରେ, ଆର ତାହାର ହାତେ କରେଫଟି ଚୁଶେର ଶୋକ ବହିଯାହେ । (ସମ୍ବଲନୀ)

ଚୁଲେ ଭାବେର ଅଭିବ୍ୟକ୍ତି ।

ଆପାମେ ସେ ମକଳ ମେଲେ ଶୌର ବିବାହିତି ହିଇତ ଇଚ୍ଛକ ତାହାର ଚୁଲେର ମୁଖ ଭାଗେ ପାର୍ଶ୍ଵ ବା ଅଙ୍ଗପତିର ଆକାରେ ଖୋପା ବୀଧେ ଏବଂ ଗହନା ବାବୁ । ଉହା ମୁଖ୍ୟାଭିତ କରେ । ସେ ମକଳ ବିଧବୀ ବିତୀଯବାଚ ବିଧବୀ କରିତେ ଇଚ୍ଛକ ମୟ, ତାହାର ଚୁଲ ହୋଟ କରିଯା କାଟିରା କେଳେ ।

(Tit Bits.) ["ବାଗଜୀ" ।]

ଅନୁତ ବିଚକ୍ରିଯାନ ।

କେକୋର୍ଜନାସାରେର ଏକ ବ୍ୟକ୍ତି ବିଜ୍ଞପ କରିବାର ଉଦ୍ଦେଶ୍ୟ ସାଥୀ ଦାରୀ ଏକ ଅନୁତ ବିଚକ୍ରିଯାନ ପ୍ରକଟ କରିଯାଛି । ଉତ୍ତାର କ୍ରେମ (ଅସମ) ବସ୍ତ୍ରପାଥାର ଓ ଚେଲ (ଶ୍ରୀପ) ରଙ୍ଗଚାରୀ ନିର୍ମିତ ହିଲାଛି । ବିଜ୍ଞପେର ପରିବର୍ତ୍ତେ ଇହା ବ୍ୟବହାରୋପବୋଗୀ ବଲିଆ ବିନେଚିତ ହିଲାଛି । ଏବଂ ହାନୀର ଅନ୍ତର୍ନାଳେ ହୁଇବାର ଅଧୟ ପୂରକାର ଲାଭ କରିଯାଛି ।

(World wide Magazire.)

କୁମଂକାର ।

ଆପାମେ ଅଟ୍ଟମ ସଂଖ୍ୟାର ଟେଲିଫୋନ ମୂଳ୍ୟ ଅନ୍ତର୍ଗତ ଟେଲିଫୋନ ଅପେକ୍ଷା ଅନେକ ବେଳୀ । କାରଣ ଆପାମୀଗଣ ଏହି ମଂଧ୍ୟାକେ ରୁଧ ଓ ମୁହଁର ପରିଚାରକ ବଲିଆ ମନେ କରେ । ଏହି ମଂଧ୍ୟାର ଟେଲିଫୋନ ବିନି ଶାଖ କରେ, ତାହାକେ ବାର୍ଷିକ ଏକଶତ ପାଉଣ୍ଡ ଦିତେ ହସ ।

ତାହାରେ ରିକଟ ୩୫୭ ମଂଧ୍ୟାକେ ସୌଭାଗ୍ୟର ଆକର ବନ୍ଦିଯା ପରିଗଣିତ ହସ । ଆପାମେ ଶିଖଗଙ୍କେ ତାହାଦେର ଭୂତୀତ, ପଞ୍ଚମ ଓ ସଞ୍ଚମ ଦୟାତିରିତେ ଦେବ ମନ୍ଦିରେ ଉପରୁତ୍ତ କରିବାର ବୀତି ପ୍ରଚଲିତ ଆହେ । ଲିଙ୍ଗାଇ ବୋଧହୀ ଏ ମଂଧ୍ୟାର ଏତ ଆଦର । ସାଧାରଣତଃ ସମ ମଂଧ୍ୟା ଅପେକ୍ଷା ଅସମ ମଂଧ୍ୟାଇ ଆପାମେ ଅଧିକ ପିଲା ।

୪୨ ଓ ୪୩ ମଂଧ୍ୟାକେ ଆପାମୀଗଣ ବଡ଼ି ଉଦ୍ଦେଶ୍ୟ ଚକ୍ର ଦେଖେ । ଏ ମଂଧ୍ୟା ଶୁଣି ନା କି ମୁହଁ ଓ ହର୍ମ୍ବେର ଅଭିମୁକ୍ତି ।

(Tit Bits.)

ଆଜ୍ଞାହତ୍ୟାର ମୌଲିକ ଉପାୟ ।

ଏକଜନ କରାନୀ କୁହକ ପଢ଼େ ପରିବାରେ "ବାକନୋଟ୍" ଗଲାଧଃକରଣ କରିଯା ଆଜ୍ଞାହତ୍ୟା କରିଯାହେ । ଇହାକେ ବେଳେ ମୌଲିକସ । ତବେ ଏ ପଥେ ଧର୍ମ ବଡ଼ ବେଳୀ ।

(Tit Bits.)



বেজেফটো করা

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